The Builder.

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The Study of Italian Architecture.

NOT long since we gave the particulars of the bequest made by the late Sir William Tite to the Royal Institute of Architects, of a fund to be specially applied to encouraging and assisting the study of Italian architecture. To some of the most active members of the architectural profession, at present in the enjoyment of a brisk practice, in quite another field, such a bequest will very possibly have been regarded as a well-meant but futile attempt to revive an interest in a style which has passed out of favour. If it were so, there is, at all events, this admission to be made on the part of such unbelievers, that in leaving such a provision at the close of his life, for the continued study of the style which he adopted at the commencement of his career, the testator evinced that steadiness of purpose and consistent adherence to one style which are proclaimed by those of the "picturesque" school to be among the greatest of architectural virtues. And there is something honourable to the profession of architecture at large, as well as to the memory of an individual, in this instance of care for the posthumous study and improvement of a favoured phase of the art, when it could no longer be a matter of personal interest to him who made the provision in question. And we think even those whose tastes and convictions are in opposition to Classical architecture, should be willing to admit, on due consideration, that Sir William Tite did wisely in thus defining the employment of his bequest. Had the sum been left merely to encourage the study of architectural design in a general sense, its employment would have had a less distinctive result than it is likely to have under the conditions named, and it would only have gone to swell the facilities for the study of architecture in the phase most popular at the time.

Of course the uncompromising adherents to Gothic art will say that this is the greatest mischief that could be done; and that it is only offering a temptation to the younger students of architecture to divide their energies, instead of pursuing "the true style of architecture" with that unity of aim which would be most likely to lead to great results. They are welcome to their opinion; and if the encouragement of mere eclecticism were the necessary result, they might show some reason for it. The most reasonable view, however, of the source of power and originality in modern architectural design, is that which regards it as most likely to be evolved from the intelligent study of all pre-existing styles. And if this be the true view (and many of the opponents of Classicism have most strongly advanced it), then Sir William Tite's bequest comes at an opportune moment; in furnishing inducement for the further study of a style which has certainly been neglected far too much of late. Not that we do not see buildings still erected, not a few, which would be classed as "Italian" in style; but of anything reviving or recalling that peculiar combination of dignity with grace and elegance which belongs to the best specimens of Italian Renaissance architecture, how very little do we see! One of two opposite defects exists in most contemporary architecture professing the Italian model: on the one hand an utter flatness and coldness of character,* in buildings which merely reproduce certain stereotyped forms of ornament around windows and doors, which are supposed to constitute "Italian design"; or, on the other hand, an attempt to engraft mouldings and carved ornament of the bold character belonging to Gothic work, on a general design of Italian character; a process which only leads to an obliteration of that unity of type (difficult to define, but immediately felt by an educated eye) which constitutes what we distinguish by the word "style."

From either point of view, therefore, whether as a style good in itself, or as part of the basis of modern architectural education, — Italian architecture deserves more attention than it has lately received, from the younger section of the profession especially. In what precise manner the "encouragement" of this study, according to the terms of the bequest referred to, is to be practically entered upon, we have as yet no sign from the Institute; and it may be assumed that some tact and consideration will be required in so applying the fund in a manner at once advantageous and attractive to students: the latter being a point of importance in recommending a study still opposed to the prevailing taste of the day, though much less so than it was when Sir William died. But one object which may very well be aimed at is that of illustrating better and more fully many examples of the architecture of the Renaissance which have received very partial advantage in this way, and which are deserving of this attention, if only as a record of works which may eventually have to be removed or are decaying. The amount of labour and draughtsmanship expended of late on the illustration of Gothic buildings, by architects of this country especially, has been very great; Renaissance architecture has scarcely ever received the same extent and excellence of illustration. And it may be noted also that to the task of illustrating Gothic architecture has been brought a greater amount of artistic feeling and effect, in the manner of delineation, than has been the case in regard to Italian architecture. Much of the impression which a student would receive, on turning over the best available illustrations of Renaissance and Gothic buildings respectively, of the coldness and formality of the one type of architecture as compared with the other, might very reasonably be traced to the influence of the hard mechanical style in which the former have generally been delineated (a pure drawing-board and T-square style, in fact), compared with the advantages of the picturesque and artistic delineation, in etching and otherwise, which has been liberally bestowed on the illustration of Gothic buildings, and in which the actual light and shadow effect, and the texture and character of the masonry, &c., have been effectively rendered, while the Italian building has to be content with highly-finished (often) but conventional and ineffective geometrical drawing, showing the mere lines of the design in its first form on paper. Were there as many good illustrations of Italian buildings, in a picturesque manner and an effective medium, as there are of Gothic buildings, it might be more readily admitted that the contrast between the formality of the former, and the picturesque attractiveness and interest of the latter, exists rather in imagination and in the drawing than in fact. It is the custom to represent Gothic architecture with an appearance of antiquity and (as our Yankee visitors say) of "disrepair," which is most suggestive as a picture; and to represent Italian architecture as if it were always new and had none of the prestige of time and association in connexion with it. How little this is really the case all may gather from the beautiful and poetical part which Classic architecture plays in the works of some of the greatest landscape painters.

But the study of Italian architecture as a style for present practice, to what is that to lead? For it is evident that this has been the main object of Sir William Tite's bequest which we are speaking of. We have had a good deal of it already, and it has been voted unsatisfactory in its results by a considerable body of recent critics, professional and amateur. It is considered to have produced buildings not suited to English climate in general, or London smoke in particular, and which soon become black and weather-stained, and in that condition look unhappy. In other words, the style requires modifying to suit it to climates different from that in which it rose. There is no reason why it should not receive this modification. For let us consider for a moment what this which is called the "Italian style" really is. It is not more Italian in fact than some other manners of building: it is not the only style which is largely exemplified in Italy, nor is it by any means confined to that peninsula. The style is, in fact, the treatment of Classic detail, or detail founded on Classic forms, in a more or less Gothic manner. That is to say, its effect is produced not by a grand unity of scale and design, but by a multiplication and repetition of small parts. Putting aside construction, which is the basis of design, and looking only at the outer form assumed by the architecture, this is really a correct statement of the case. The radical difference between Italian and Gothic is that in the latter the external design is much more closely related to and influenced by the construction than in the former; and in so far it is a truer and more real style. But the Italian style, if not much related to the construction, is often closely enough related to the plan of the interior; and may be made much more so than it has been. And, in spite of the much less important part which construction plays in its formation, the architecture of the Italian Renaissance, in its best form, is really more nearly related to the spirit of Gothic architecture than it is to the Greek architecture from which (through the Roman) it was derived. It seeks effect in the same manner as far as the disposition of parts is concerned; in fenestration and the repetition of small parts, rather than in grandeur of scale. The difference between the Florentine palaces and the guildhalls of Ghent and Louvain is one of detail more than anything else. In each we see the same type; a class of building with long ranges of windows, treated differently on different stories, and gaining its effect by the multiplication and repetition of these parts. In modern thought and practice the styles have been put far asunder, because it has been assumed that Italian demands absolute symmetry, and that the true Gothic feeling is adverse to symmetry of design altogether, and is best exemplified in an artful and studied irregularity. Neither view is true. The Italian Renaissance is susceptible of great variety of treatment and departure from rule-and-line symmetry, without losing any of its best characteristics of refinement of detail and repose of effect; and the idea that Gothic is the style specially antagonistic to symmetry is a purely neo-Gothic superstition, not in the least borne out by the majority of the finest remains of the genuine article of the Middle Ages. In drawing attention to this degree of real resemblance and sympathy between Gothic and the style usually termed Italian, one is naturally led to the position from which the special study of Italian architecture, if it gains any new impetus from the

* "A building in the Italian style," we once heard it remarked, "generally means a building with all the life taken out of it." This was hardly fair; but one may regret that there are so many instances to justify such a criticism.

conditions of the Tite bequest, should have its value as bearing on modern design. We have had many buildings erected in a mere spirit of reproduction of the Italian Renaissance, which are neither original in themselves nor suited for effect in this climate, and which are viewed at present with indifference or regret in consequence. We have had much reproduction of Gothic, and some modern Gothic which is not reproduction, but deserves to be called in some points original; but its frequent defect is a want of refinement,—indeed, an absolute coarseness and clumsiness in detail. A more systematic attention to the forms into which architecture was thrown at the time of the Renaissance ought to do something to counteract this indifference to refinement of detail, and to counteract also the too prevalent taste for what is startling and odd, rather than for repose and completeness of effect. If any studies founded on Sir W. Tite's bequest are directed to these objects,—to an endeavour to originate such a treatment of design in the Italian character as to be effective in our comparatively un-sunned streets, without losing the refined and palatial character proper to the style (and so far much more suited to the manners of the day than is the style of conventual Gothic), the students who are induced in this way to give new attention to the style of the Renaissance may find that they are travelling less far from the feeling and influence of their at present Gothic than they may at first suppose; more especially if they make it part of their aim to connect the outer features more closely with the actual construction, which is the great desideratum in the Italian style, and the need for which opens up suggestions for novelty of treatment, both constructionally and artistically.

The subject is one, too, which those who are about to build, not in towns, but in the open landscape of a country, may very well take into consideration. There seems to be no medium at present, in the types of country-house most favoured, between the average respectable cube of brick-wall and windows, utterly uninteresting and unsuggestive (save of long purses and county influence), and the most ultra-rusticity of effect which can be attained by irregular outlines, tiled roofs, and parti-tiled walls, tall chimney-stalks, and such other indications of a determination to be picturesque at all cost. We would rather see them than the "respectable cube" houses; they have at least a character and interest of their own. But it is not a genuine one. There is no suitability in rendering the habitation of a wealthy and educated country gentleman like an overgrown cottage, or a group of cottages piled together. In realising an effect picturesque and yet refined and to a certain extent stately, more may be done with a style of design which would come under the head of "Italian," than has generally been accomplished hitherto, in regard to the suitability of the building both to its inmates and to its site. The attempt to be too picturesque in building on a country site often defeats itself, and the architecture sinks its character and importance in the landscape altogether. But that air of grace and repose which belongs to a building in a not too formal version of the Italian style, can harmonise with nature without losing its predominance in the scene. Any who doubt this may go to the great landscape-painters of the Renaissance, and study their architecture and its combinations, as well as those of many modern artists. Only let the building have the same advantages, in richness of colour and texture of the building materials, which every modern Gothic architect professes to regard as so important in contributing to architectural effect in this climate, and the Italian need no longer be regarded as cold and repelling in aspect, or out of place under a northern sky.

These considerations indicate what we think should be the object to be kept in view in organising any renewed study of architecture in the Italian style, for which an inducement has thus been offered. And it is possible that the subject will be taken up with more interest than some may have expected. There have not been wanting symptoms of a turn of the tide lately in regard to architectural predilection in this country. We have heard of the very conservative-minded old gentleman, who, despising fashion in dress, kept resolutely to the same cut of coat he had worn in his youth, and was rewarded for his constancy by finding himself at last in the fashion again, when the whirligig came round, without having had the trouble of going through all the intermediate stages. It would be somewhat instructive if it were to turn out that the bequest of the late member for Bath, who began life as an "Italian" architect, and stuck to his colours throughout, has come just in time to meet the turn of the fashion again.

PICTURES IN BURLINGTON HOUSE.

ALTHOUGH the 269 pictures, which are now somewhat thinly spread over the walls of six of the rooms in Burlington House, form a collection numerically small, when compared with those which, on former occasions, we have been wont to see accumulated in this gallery, it must, we think, be admitted that the number is amply sufficient for the pleasure of the visitor. When we are asked to look at masses of paintings, from 500 to 800 or more in number, the strain on the eye becomes very painful. The only way to take even a first glance at the mammoth collections to which we are accustomed, is to restrict the footsteps to two or three rooms for a single visit. It is not every one who has either the time or the self-control requisite for this piece of wisdom; and thus it appears that visits to scenes of this nature are often attended by great weariness, however fully that weariness may be repaid by the wealth on which we gaze.

When we come down, however, to the modest number of about 250, the first task,—that of taking in the *coup d'œil*; the second, that of selecting the pictures to look at; and the third, that of fixing these gems of the collection on the memory,—are all wonderfully lightened. And we think that, in cases where a limit is perforce put upon the number, rather than upon the length, of visits, there is a very great advantage on the side of the smaller collections, both in point of pleasure and in point of instruction.

Thus much being said as to quantity, we are bound to admit a very favourable impression as regards the more important question of quality on the present occasion. We hope that those to whom we are indebted for a treat of a high order will not take offence at the term, a "scratch collection." Such it undoubtedly is; but yet in the fortuitous and capricious character of the objects thus brought together lies one main secret of its charm. We were disposed to grumble, on the first glance, at the flat room, at the apparent want of arrangement, styles, masters, dates, subjects,—no principle of selection or of juxtaposition could be detected, unless it were that of the size of the picture-frames. After a time, and more especially on going further into the series of galleries, we began to question whether some subtle principle either of comparison or of contrast, had not guided the hanger. Lastly we came to the conclusion that such principle did prevail, and that its force was all the more resistless from the fact that its action was unsuspected by the official in question. That most delicate and subtle of all relations, the prompt perception of which is the essence of wit, in the purest sense of the word, and which may be considered to be the hidden and uncomprehended law of luck, as distinguished from the calculable law of chance,—that made of grouping together different things according to a relation which is true, but which is far from obvious,—that kind of arrangement is remarkably illustrated, in repeated instances, in the present collection.

Great names in art are represented on the walls, although, of course, not with equal felicity. Thus, the Raffaelle (178) requires a very vigorously attested pedigree to bear out its asserted relationship. The figure seems made of wood, and the small features, though resembling those which this great artist at first copied from the models of Perugino, before he painted the grander features of the Roman women, are not dressed in the usual magic of *Il Divino!* No less than seven pictures are ascribed to Titian. Some of them,—as is the case, alas! with but too many of the collection,—are among those which must once have been beautiful. The little Cupid trampling on a lion, called the "Triumph of Love" (126), is wonderful in its spirit and power, and has less retired beneath the dim glaze of antiquity than most of the other examples. The mouth of the lion must have been drawn from a stuffed, rather than from a live specimen, but the picture is one of which any gallery might be proud. The picture which struck us the most, regard being had to the good state, as well as to the original design and tone, of the picture, is the "Magdalene" (136). One of the contrasts,—we may almost call them the whimsical contrasts, that struck us the most in the whole collection, is that between the rich, imaginative, would-be-devotional picture, of a beautiful woman posture-making for the model of a great artist, and the bright, self-asserting, coquettish, but thoroughly genuine fun of Miss Fenton, afterwards Duchess of Bolton, as *Polly Peachum*, in the "Beggars' Opera," by Hogarth. Here are two pieces of acting,—melodrama and petite comedy, presented by two great masters, in such wise that we cease to compare the merits of the painters,—who altogether obliterate themselves behind their canvas. It is not Titian whom we find ourselves contrasting with Hogarth, but Italian catholic rapture, as presented at this hour (where there are any eyes of the proper fire to look at it), in many an Italian city dear to memory; and the clever woman of the English life of the time of Hogarth. Yet a little further to the right the eye glances on a third order of art,—that instructive object,—one of Sir Joshua's few failures. It is a Cupid and Psyche (140), in which not only has the fading of colour so common in the works of this great painter advanced to the utmost, but the result of this loss of tone has been to make the shadows altogether distressing, and thus to render doubtful even the drawing of the figures. Here, again, Sir Joshua was even wider removed from the life than is the Magdalene in her distance from the actress. No. 130, called a "Queen of Cyprus," a title which recalls the memory of the great picture exhibited at the French and Flemish Gallery, to which we recently called attention, is, at all events in its attributes, a Saint Catherine, although the disproportionately small chin, which detracts much from the regal grandeur of the face and figure, can only have arisen from a faithful portraiture of a beautiful, but not perfectly beautiful, woman.

We must not, it is true (remembering what we have said of the casual character of the collection) congratulate ourselves too highly upon the proud position which English painters sustain in it; even when their works are viewed alongside of those of such lights of art as Vandyck, Velasquez, Gerhard Dow, and, here represented with unusual felicity, Tintoretto. There is, perhaps, nothing on the walls quite equal to the head of the man in the portraits of the Doria Family (219), by Vandyck; a magic transcript of that mixture of power, subtlety, and vigour which formerly made that name so grand a word in Italy. But, considering the utter difference of climate, age, country, education, habits of life and thought, and strain of blood, that in either case go to make up the man, the portrait of Mr. Tickel (231), by Gainsborough, may perhaps be regarded as of not inferior merit to the Vandyck in question. If with these we compare the one example of Gerhard Dow, the "Portrait of a Man" (105), who bears a not very distant resemblance to his late Royal Highness Prince Leopoldo di Borbone, Comte of Syracuse, we shall have called attention to three as noble portraits as can be found in any collection with which we are acquainted.

By Sir Anthony Vandyck there are no fewer than fourteen portraits. By Gerhard Dow, as we have said, one; by Franz Hals, three; and three very fine ones, including his own portrait, with its screwed-up forehead, and keen eyes, that seem straining to look through the outer carcass, and to see the soul itself. By Tintoretto there are two magnificent portraits of Venetian senators, lent by the Earl of Yarborough, which show the excellence of this artist in portraiture to be but little below the very highest rank. The two figure-subjects by the same artist are of comparatively little mark. There are four pictures by Velasquez; and here, again, we see how far the art of the portrait-painter rises, in the case of so many artists, above their idealising power. The "Virgin in Adoration" (198) sprawls in a very unadorable manner. The portrait of "Mariana, second wife of Philip IV. of Spain" (154), is one of those which does not carry its certificate on its face, although it is very possible that this is owing to the condition of the picture. Of what family the lady is a member there could not be a moment's doubt. We take one very great comfort from this most curious portrait. In Spain, in the time of the Fourth Philip, it was found possible to invent a mode of dressing the hair as absurd, outrageous, and contrary to the simplest elements of feminine grace and of artistic beauty as that which, in some extravagant cases that may daily catch the eye, are held to be typical examples of the present fashion.

The portrait, lent by her Majesty, of Philip IV., when a boy, in rich armour and embroidered

baldrick, standing with a marshal's *bâton* in his little clenched fist, is an historical as well as a pictorial study. In every line of the little countenance, in the attitude of the little figure, in every fold and crumple of the dress, is to be traced the result of that education which told the child that he was little less than a god, and which only succeeded in making him a Grand Lama. Fuller of life, power, and promise, is the companion picture, "Portrait of the Infante Don Balthasar Carlos" (132). The little prince grasps his miniature weapon, and brings it down on the floor with an emphasis which tells, that he not only believed that the world lay at his feet, but, moreover, that it was his firm intention to trample pretty heavily upon it.

The writer of the catalogue might with propriety have called attention to the fact that the "James Stuart, Duke of Richmond and Lennox," who is represented (55), in the picture lent by the Earl of Denbigh, attended by the noble dog who saved his life by waking him when on the point of being murdered, is the same person as the one represented,—also by Vandyck, in No. 85,—under the title of "The Earl of Richmond;" and not only so, but painted so nearly at the same time must the two pictures have been, that though the somewhat feeble-looking noble had time to change his dress in the interval, he had not changed his wig, if such he wore; or his manner of brushing his hair, if natural. Arabella, Lady Wentworth, with all the simper, and little of the beauty, of some of Lely's fair sitters; Mary, Duchess of Hamilton (149), with a rare sense of the power of her charms weighing down her eyelids; and Mary, Duchess of Richmond (184), very like the work of Sir Peter Lely, are among the most successful portraits of this grand artist. In a more vigorous mood he has stamped on the canvas the lineaments of Edward Sutton, last Lord Dudley of that name (253), with a very unusual pose of the hand; Archbishop Laud (113), in the side-wise lift of whose eyebrows is to be detected a physiognomical sign of brutality of disposition; Thomas, Earl of Strafford, with the handwriting of evil fortune conspicuous on his very unusual, and somewhat sinister, features; and the Duchess of Savoy,—rather a girl who feels bound to behave like a great lady, than a great lady in early youth. This collection of Vandyck's possesses extreme interest; whether it was owing to a courtly modesty, or to the power to grasp masculine rather than feminine characteristics, or whether it was, as is more likely the case, that the men of his time were less artificial than the women, there can be no doubt that Sir Anthony's male portraits, as far as the present specimens go, are by far the finest. Even the Duchess of Savoy would veil her glance before the Doria.

Zurbaran is represented by an odious, unshaven, unwashed St. Benedict,—he should rather be called St. Maledict—(187), and by a fine St. Jerome, who, we learn from this portrait, was a cardinal of the Romish Church, a fact which proves the hitherto untold fact, that he must have been, in that case, also a prophet. The misdirected power of this painter is an instance of the direction in which that path which so many young, very young, men of the day are striving to pave inevitably leads.

Before Zurbaran, however, we should have mentioned the three examples of Rembrandt, Nos. 152, 153, and 137: the first, "The Adoration of the Magi," is the well-known painting, lent by her Majesty the Queen, in which all the pomp and splendour of the imaginative grouping of this great poet on canvas is fading in the mysterious gloom of his illumination. With this Flemish idea of the subject should be compared the wonderful poem, full of imaginative power, by Fra Filippo Lippi, "The Virgin and Child, with Angels" (185), in which hosts of the heavenly powers are trooping from the distance, which they fill. Naked boys seem to have escaped from purgatory, and birds of rare and rich plumage hover over the tender devotion of the mythical kings of the East.

We have mentioned the name of Hogarth. This truthful, though severe, satirist is unusually well represented in the present collection. There is the famous Gate of Calais (28), in a condition to delight the connoisseur. The "shrimp-girl" (31) is what is entitled "A Sketch from Nature." The examination of the recruits before Justice Shallow (37), is a less-known piece. The portrait of the murderess, Sarah Malcom (71), is a rare and instructive physiognomical study. There are seven Hogarths, and the most weird and ghostlike picture in the collection is one of them (35), a sketch of a country dame at the Wanstead Assembly, Essex. Whether it be owing to the haste of the original touches, or to the manner in which the picture has faded, or to any other cause, it may be difficult to say; but as you recall the number through the gallery, these quaint shadowy personages seem to be ever continuing a diabolical gambol, which is the very *diablerie* of the dame.

No less than ten Gainsboroughs adorn this collection. They may be instructively compared with the twenty-five pictures by Sir Joshua Reynolds, with the effect of noting how close at times is the affinity; how wide at other times is the divergence of those two noble English artists. A perfectly magical picture by Gainsborough is that of "The Two Sisters" (12), in which, while, as in most of the pictures here seen of this artist, the faded and unsatisfactory look of the background betrays the work of another brush, or at all events a far less masterly use of it than that which painted the face and hands; the eyes have the light of youth and beauty undimmed; the lips show rich carnations, scarcely faded by the lapse of a century and more. To the portrait of Charles Marsham, afterwards Earl of Romney (81) and his sisters, very similar remarks are applicable. A charming family portrait is the "Girl and Lamb" (151). The portrait of the hard-drawn and severe countenance of Mary, Duchess of Montagu, hangs close by that of an old lady by Rembrandt. We see with as much surprise and satisfaction that it is not catalogued as one of the numerous samples of Rembrandt's mother; and the contrast between the old age of the dignified English woman and that of the Dutch vrow, is a marvellous illustration of difference in habit and in breeding. To the wonderful portrait of Mr. Tickel we have already referred.

A well-known but never enough known pair of *capriccii* by Sir Joshua (6 and 16) occur in the first room. The first is "Mercury," a roguish English boy of the type the President loved to paint, with the attributes of the Roman thief-god, translated into the vernacular. "Cupid" is treated in the same way—with bats' wings. The charm of these paintings, when fresh in their glorious colouring, must have been extreme. Lady Caroline Montague Scott (43) is badly faded, but deserves like praise. Sophia, Lady de Clifford, is twice painted by Sir Joshua, and it is most interesting to compare the two portraits, Nos. 3 and 61. The exquisite little figure here called "Nymph and Child" (63) is the charming "Titania and Puck" of Sir Joshua. Lady Gertrude Fitzpatrick deserves all the tender appellatives ending in een that sound so melodious in a gentle brogue. The portrait of Mrs. Morris, being one of the Musgroves of Eden Hall (83), is one of the most romantic and picturesque faces that it is possible to paint. If female beauty be a fairy gift, the "luck" of Eden Hall has brought it to this fine creation. No. 139 is one of the earliest, and No. 144 one of the latest, of the paintings by Reynolds. A much more masterly treatment of the brush, recalling some idea of the power of Titian himself, is to be observed in the later, as compared with the earlier, work. The later, also, has kept its colour better. The portrait of the artist himself (155) is not pleasing; it is a characteristic sketch, but not a picture. It recalls the likeness of Turner, by himself. In a different style, remarkable for calm breadth, is No. 160, portraits of two ladies of the ducal house of Montagu, one of whom is also represented in No. 186. Close by the group is the single picture by Sir Antonio More. It is that of the Earl of Essex, a speaking portrait, and an explanation of the vain character of that famous actor on a high stage that is worth a volume of moralities. The portrait of Sir Richard Worsley (218) is one of those in which the influence of the style of Gainsborough on that of the President is most apparent.

We have well nigh exhausted our space, and yet there is a goodly catalogue demanding, or at all events deserving, praise. It is difficult to select, where there is so much that is good. There are two Hobbemas (13 and 84), and at least one out of the seven examples of "Old Crome" may be placed at no very extraordinary distance from the work of the famous Fleming. Maclise is represented with extraordinary felicity, and although much of the want of judgment of this artist—so conspicuous in the crowding of his scenes—is to be lamented, there is ample proof of his great power of execution. In some the subject is too evidently taken from the theatre; in others the composition appears to have been built up, piece by piece,—with skill, indeed, but in a purely artificial manner. The ghost scene in Macbeth is an example of the first, the murder of Duncan one of the second degree. The beautiful "Eve of St. Agnes" is perhaps the most successful of the works of this great master. We have passed by three Rubenses—one the well-known "Conversion of St. Paul"—all a magnificent sprawl and scramble. Giovanni and Gentile Bellini are represented by two and by one picture; Paris Bordone by one, in which his usual model is more coarsely drawn than usual, in the attitude of "Titian's Daughter," and in the odious character of Judith.

Of Sir Augustus Callcott there are thirteen pictures; of Canaletto four, two very good; Annibale Caracci; Claude Lorraine; John Constable; Albert Cuyp; Greuze, with an almost modest female face; Luini; Mieris, in the well-known guitar-player; Romney, in seven pictures; Jacob Ruysdael, in five pictures; and Solomon Ruysdael, in two; Andrea del Sarto; Spagnoletto; Teniers; and Turner, are present. The allocation of these names is enough to show the ground of our past remarks as to the chance character, but also as to the extraordinary interest, of the collection.

We must not omit the most interesting baby portrait of King Edward VI. of England, by Hans Holbein, and the extraordinary, but very powerful, treatment of the subject of "William Tell," by the same master. The Duke of Monmouth, by Sir Peter Lely, is another historic picture of great interest. It might easily be mistaken for a portrait of the ill-fated Duke's Rogue Father. We conclude a review, inadequate from its enforced limit, with the expression of the opinion that the lovers of art will find it hard to tear themselves from a view of rooms in which, by rare good fortune, it was the luck of the writer to spend some little time entirely alone; a chance which gave an extraordinary idea of the pictorial wealth hanging on the walls, rather as if in a private dwelling-house than in a public gallery.

THE HOPE OF ENGLISH ARCHITECTURE.

I USED at one time to fancy that whether my views were assented to or not, I had at least the power of expressing them so that there should be no mistake about my meaning. I now, however, find from the now-too-famous articles in the *Quarterly*, and still more from the paper Mr. Stevenson read to the Institute of British Architects at their last meeting, and printed in your last issue, that I am mistaken in this respect, and that my meaning has not only been misapprehended, but I am represented as advocating views diametrically opposed to my most cherished convictions. I would like, therefore, to be allowed a brief space to express, at least, my dissent from the opinions erroneously attributed to me.

One of the points on which I have had most frequently occasion to insist is, that architecture has, in Europe since the Reformation, been practised on different principles from those which governed its use in this country before that time, and in all ancient and some modern countries till the present day. This is not a matter of opinion, but an historical fact, which appears to me so well established that I certainly am not going to argue it here. Assuming it, therefore, for the present, it is still quite open to any one to argue that we derive more pleasure from copying the Classic and Mediæval styles, and that we get more variety and more pleasing association out of them, than we could from the monotony of perfection that must result from the practice of one, though that one might be wholly suited to our wants and tastes. My convictions are so strongly in favour of the latter form that I do not care now to argue that point either. What I want to point out is, that since the Reformation the architect, as we now understand the term, has played a much more important part in the drama than he did before. So long indeed as we practise half a dozen styles, none of them exactly suited to our wants or tastes, the public cannot, or, at least, will not take the trouble to master all the archæological and antiquarian problems that are involved in the practice of the art. It is a mystery, as Lord Dundreary would say, "no fellow can understand." It must be in the hands of experts, and any public body or private individual who would attempt to carry out any important or ornamental building in the present day without the assistance of a professional

conditions of the Tite bequest, should have its value as bearing on modern design. We have had many buildings erected in a mere spirit of reproduction of the Italian Renaissance, which are neither original in themselves nor suited for effect in this climate, and which are viewed at present with indifference or regret in consequence. We have had much reproduction of Gothic, and some modern Gothic which is not reproduction, but deserves to be called in some points original; but its frequent defect is a want of refinement,—indeed, an absolute coarseness and clumsiness in detail. A more systematic attention to the forms into which architecture was thrown at the time of the Renaissance ought to do something to counteract this indifference to refinement of detail, and to counteract also the too prevalent taste for what is startling and odd, rather than for repose and completeness of effect. If any studies founded on Sir W. Tite's bequest are directed to these objects,—to an endeavour to originate such a treatment of design in the Italian character as to be effective in our comparatively un-sunned streets, without losing the refined and palatial character proper to the style (and so far much more suited to the manners of the day than is the style of conventual Gothic), the students who are induced in this way to give new attention to the style of the Renaissance may find that they are travelling less far from the feeling and influence of their at present Gothic than they may at first suppose; more especially if they make it part of their aim to connect the outer features more closely with the actual construction, which is the great desideratum in the Italian style, and the need for which opens up suggestions for novelty of treatment, both constructionally and artistically.

The subject is one, too, which those who are about to build, not in towns, but in the open landscape of a country, may very well take into consideration. There seems to be no medium at present, in the types of country-house most favoured, between the average respectable cube of brick-wall and windows, utterly uninteresting and unsuggestive (save of long purses and county influence), and the most ultra-rusticity of effect which can be attained by irregular outlines, tiled roofs, and parti-tiled walls, tall chimney-stalks, and such other indications of a determination to be picturesque at all cost. We would rather see them than the "respectable cube" houses; they have at least a character and interest of their own. But it is not a genuine one. There is no suitability in rendering the habitation of a wealthy and educated country gentleman like an overgrown cottage, or a group of cottages piled together. In realising an effect picturesque and yet refined and to a certain extent stately, more may be done with a style of design which would come under the head of "Italian," than has generally been accomplished hitherto, in regard to the suitability of the building both to its inmates and to its site. The attempt to be too picturesque in building on a country site often defeats itself, and the architecture sinks its character and importance in the landscape altogether. But that air of grace and repose which belongs to a building in a not too formal version of the Italian style, can harmonise with nature without losing its predominance in the scene. Any who doubt this may go to the great landscape-painters of the Renaissance, and study their architecture and its combinations, as well as those of many modern artists. Only let the building have the same advantages, in richness of colour and texture of the building materials, which every modern Gothic architect professes to regard as so important in contributing to architectural effect in this climate, and the Italian need no longer be regarded as cold and repelling in aspect, or out of place under a northern sky.

These considerations indicate what we think should be the object to be kept in view in organising any renewed study of architecture in the Italian style, for which an inducement has thus been offered. And it is possible that the subject will be taken up with more interest than some may have expected. There have not been wanting symptoms of a turn of the tide lately in regard to architectural predilection in this country. We have heard of the very conservative-minded old gentleman, who, despising fashion in dress, kept resolutely to the same cut of coat he had worn in his youth, and was rewarded for his constancy by finding himself at last in the fashion again, when the whirligig came round, without having had the trouble of going through all the intermediate stages. It would be somewhat instructive if it were to turn out that the bequest of the late member for Bath, who began life as an "Italian" architect, and stuck to his colours throughout, has come just in time to meet the turn of the fashion again.

PICTURES IN BURLINGTON HOUSE.

ALTHOUGH the 269 pictures, which are now somewhat thinly spread over the walls of six of the rooms in Burlington House, form a collection numerically small, when compared with those which, on former occasions, we have been wont to see accumulated in this gallery, it must, we think, be admitted that the number is amply sufficient for the pleasure of the visitor. When we are asked to look at masses of paintings, from 500 to 800 or more in number, the strain on the eye becomes very painful. The only way to take even a first glance at the mammoth collections to which we are accustomed, is to restrict the footsteps to two or three rooms for a single visit. It is not every one who has either the time or the self-control requisite for this piece of wisdom; and thus it appears that visits to scenes of this nature are often attended by great weariness, however fully that weariness may be repaid by the wealth on which we gaze.

When we come down, however, to the modest number of about 250, the first task,—that of taking in the *coup d'œil*; the second, that of selecting the pictures to look at; and the third, that of fixing these gems of the collection on the memory,—are all wonderfully lightened. And we think that, in cases where a limit is perforce put upon the number, rather than upon the length, of visits, there is a very great advantage on the side of the smaller collections, both in point of pleasure and in point of instruction.

Thus much being said as to quantity, we are bound to admit a very favourable impression as regards the more important question of quality on the present occasion. We hope that those to whom we are indebted for a treat of a high order will not take offence at the term, a "scratch collection." Such it undoubtedly is; but yet in the fortuitous and capricious character of the objects thus brought together lies one main secret of its charm. We were disposed to grumble, on the first glance, at the flat room, at the apparent want of arrangement, styles, masters, dates, subjects,—no principle of selection or of juxtaposition could be detected, unless it were that of the size of the picture-frames. After a time, and more especially on going further into the series of galleries, we began to question whether some subtle principle either of comparison or of contrast, had not guided the hanger. Lastly we came to the conclusion that such principle did prevail, and that its force was all the more resistless from the fact that its action was unsuspected by the official in question. That most delicate and subtle of all relations, the prompt perception of which is the essence of wit, in the purest sense of the word, and which may be considered to be the hidden and uncomprehended law of luck, as distinguished from the calculable law of chance,—that made of grouping together different things according to a relation which is true, but which is far from obvious,—that kind of arrangement is remarkably illustrated, in repeated instances, in the present collection.

Great names in art are represented on the walls, although, of course, not with equal felicity. Thus, the Raffaelle (178) requires a very vigorously attested pedigree to bear out its asserted relationship. The figure seems made of wood, and the small features, though resembling those which this great artist at first copied from the models of Perugino, before he painted the grander features of the Roman women, are not dressed in the usual magic of *Il Divino!* No less than seven pictures are ascribed to Titian. Some of them,—as is the case, alas! with but too many of the collection,—are among those which must once have been beautiful. The little Cupid trampling on a lion, called the "Triumph of Love" (126), is wonderful in its spirit and power, and has less retired beneath the dim glaze of antiquity than most of the other examples. The mouth of the lion must have been drawn from a stuffed, rather than from a live specimen, but the picture is one of which any gallery might be proud. The picture which struck us the most, regard being had to the good state, as well as to the original design and tone, of the picture, is the "Magdalene" (136). One of the contrasts,—we may almost call them the whimsical contrasts, that struck us the most in the whole collection, is that between the rich, imaginative, would-be-devotional picture, of a beautiful woman posture-making for the model of a great artist, and the bright, self-asserting, coquettish, but thoroughly genuine fun of Miss Fenton, afterwards Duchess of Bolton, as *Polly Peachum*, in the "Beggars' Opera," by Hogarth. Here are two pieces of acting,—melodrama and petite comedy, presented by two great masters, in such wise that we cease to compare the merits of the painters,—who altogether obliterate themselves behind their canvas. It is not Titian whom we find ourselves contrasting with Hogarth, but Italian catholic rapture, as presented at this hour (where there are any eyes of the proper fire to look at it), in many an Italian city dear to memory; and the clever woman of the English life of the time of Hogarth. Yet a little further to the right the eye glances on a third order of art,—that instructive object,—one of Sir Joshua's few failures. It is a Cupid and Psyche (140), in which not only has the fading of colour so common in the works of this great painter advanced to the utmost, but the result of this loss of tone has been to make the shadows altogether distressing, and thus to render doubtful even the drawing of the figures. Here, again, Sir Joshua was even wider removed from the life than is the Magdalene in her distance from the actress. No. 130, called a "Queen of Cyprus," a title which recalls the memory of the great picture exhibited at the French and Flemish Gallery, to which we recently called attention, is, at all events in its attributes, a Saint Catherine, although the disproportionately small chin, which detracts much from the regal grandeur of the face and figure, can only have arisen from a faithful portraiture of a beautiful, but not perfectly beautiful, woman.

We must not, it is true (remembering what we have said of the casual character of the collection) congratulate ourselves too highly upon the proud position which English painters sustain in it; even when their works are viewed alongside of those of such lights of art as Vandyck, Velasquez, Gerhard Dow, and, here represented with unusual felicity, Tintoretto. There is, perhaps, nothing on the walls quite equal to the head of the man in the portraits of the Doria Family (219), by Vandyck; a magic transcript of that mixture of power, subtlety, and vigour which formerly made that name so grand a word in Italy. But, considering the utter difference of climate, age, country, education, habits of life and thought, and strain of blood, that in either case go to make up the man, the portrait of Mr. Tickel (231), by Gainsborough, may perhaps be regarded as of not inferior merit to the Vandyck in question. If with these we compare the one example of Gerhard Dow, the "Portrait of a Man" (105), who bears a not very distant resemblance to his late Royal Highness Prince Leopoldo di Borbone, Comte of Syracuse, we shall have called attention to three as noble portraits as can be found in any collection with which we are acquainted.

By Sir Anthony Vandyck there are no fewer than fourteen portraits. By Gerhard Dow, as we have said, one; by Franz Hals, three; and three very fine ones, including his own portrait, with its screwed-up forehead, and keen eyes, that seem straining to look through the outer carcass, and to see the soul itself. By Tintoretto there are two magnificent portraits of Venetian senators, lent by the Earl of Yarborough, which show the excellence of this artist in portraiture to be but little below the very highest rank. The two figure-subjects by the same artist are of comparatively little mark. There are four pictures by Velasquez; and here, again, we see how far the art of the portrait-painter rises, in the case of so many artists, above their idealising power. The "Virgin in Adoration" (198) sprawls in a very unadorable manner. The portrait of "Mariana, second wife of Philip IV. of Spain" (154), is one of those which does not carry its certificate on its face, although it is very possible that this is owing to the condition of the picture. Of what family the lady is a member there could not be a moment's doubt. We take one very great comfort from this most curious portrait. In Spain, in the time of the Fourth Philip, it was found possible to invent a mode of dressing the hair as absurd, outrageous, and contrary to the simplest elements of feminine grace and of artistic beauty as that which, in some extravagant cases that may daily catch the eye, are held to be typical examples of the present fashion.

The portrait, lent by her Majesty, of Philip IV., when a boy, in rich armour and embroidered

baldrick, standing with a marshal's *bâton* in his little clenched fist, is an historical as well as a pictorial study. In every line of the little countenance, in the attitude of the little figure, in every fold and crumple of the dress, is to be traced the result of that education which told the child that he was little less than a god, and which only succeeded in making him a Grand Lama. Fuller of life, power, and promise, is the companion picture, "Portrait of the Infante Don Balthasar Carlos" (132). The little prince grasps his miniature weapon, and brings it down on the floor with an emphasis which tells, that he not only believed that the world lay at his feet, but, moreover, that it was his firm intention to trample pretty heavily upon it.

The writer of the catalogue might with propriety have called attention to the fact that the "James Stuart, Duke of Richmond and Lennox," who is represented (55), in the picture lent by the Earl of Denbigh, attended by the noble dog who saved his life by waking him when on the point of being murdered, is the same person as the one represented,—also by Vandyck, in No. 85,—under the title of "The Earl of Richmond;" and not only so, but painted so nearly at the same time must the two pictures have been, that though the somewhat feeble-looking noble had time to change his dress in the interval, he had not changed his wig, if such he wore; or his manner of brushing his hair, if natural. Arabella, Lady Wentworth, with all the simper, and little of the beauty, of some of Lely's fair sitters; Mary, Duchess of Hamilton (149), with a rare sense of the power of her charms weighing down her eyelids; and Mary, Duchess of Richmond (184), very like the work of Sir Peter Lely, are among the most successful portraits of this grand artist. In a more vigorous mood he has stamped on the canvas the lineaments of Edward Sutton, last Lord Dudley of that name (253), with a very unusual pose of the hand; Archbishop Laud (113), in the side-wise lift of whose eyebrows is to be detected a physiognomical sign of brutality of disposition; Thomas, Earl of Strafford, with the handwriting of evil fortune conspicuous on his very unusual, and somewhat sinister, features; and the Duchess of Savoy,—rather a girl who feels bound to behave like a great lady, than a great lady in early youth. This collection of Vandyck's possesses extreme interest; whether it was owing to a courtly modesty, or to the power to grasp masculine rather than feminine characteristics, or whether it was, as is more likely the case, that the men of his time were less artificial than the women, there can be no doubt that Sir Anthony's male portraits, as far as the present specimens go, are by far the finest. Even the Duchess of Savoy would veil her glance before the Doria.

Zurbaran is represented by an odious, unshaven, unwashed St. Benedict,—he should rather be called St. Maledict—(187), and by a fine St. Jerome, who, we learn from this portrait, was a cardinal of the Romish Church, a fact which proves the hitherto untold fact, that he must have been, in that case, also a prophet. The misdirected power of this painter is an instance of the direction in which that path which so many young, very young, men of the day are striving to pave inevitably leads.

Before Zurbaran, however, we should have mentioned the three examples of Rembrandt, Nos. 152, 153, and 137: the first, "The Adoration of the Magi," is the well-known painting, lent by her Majesty the Queen, in which all the pomp and splendour of the imaginative grouping of this great poet on canvas is fading in the mysterious gloom of his illumination. With this Flemish idea of the subject should be compared the wonderful poem, full of imaginative power, by Fra Filippo Lippi, "The Virgin and Child, with Angels" (185), in which hosts of the heavenly powers are trooping from the distance, which they fill. Naked boys seem to have escaped from purgatory, and birds of rare and rich plumage hover over the tender devotion of the mythical kings of the East.

We have mentioned the name of Hogarth. This truthful, though severe, satirist is unusually well represented in the present collection. There is the famous Gate of Calais (28), in a condition to delight the connoisseur. The "shrimp-girl" (31) is what is entitled "A Sketch from Nature." The examination of the recruits before Justice Shallow (37), is a less-known piece. The portrait of the murderess, Sarah Malcom (71), is a rare and instructive physiognomical study. There are seven Hogarths, and the most weird and ghostlike picture in the collection is one of them (35), a sketch of a country dame at the Wanstead Assembly, Essex. Whether it be owing to the haste of the original touches, or to the manner in which the picture has faded, or to any other cause, it may be difficult to say; but as you recall the number through the gallery, these quaint shadowy personages seem to be ever continuing a diabolical gambol, which is the very *diablerie* of the dame.

No less than ten Gainsboroughs adorn this collection. They may be instructively compared with the twenty-five pictures by Sir Joshua Reynolds, with the effect of noting how close at times is the affinity; how wide at other times is the divergence of those two noble English artists. A perfectly magical picture by Gainsborough is that of "The Two Sisters" (12), in which, while, as in most of the pictures here seen of this artist, the faded and unsatisfactory look of the background betrays the work of another brush, or at all events a far less masterly use of it than that which painted the face and hands; the eyes have the light of youth and beauty undimmed; the lips show rich carnations, scarcely faded by the lapse of a century and more. To the portrait of Charles Marsham, afterwards Earl of Romney (81) and his sisters, very similar remarks are applicable. A charming family portrait is the "Girl and Lamb" (151). The portrait of the hard-drawn and severe countenance of Mary, Duchess of Montagu, hangs close by that of an old lady by Rembrandt. We see with as much surprise and satisfaction that it is not catalogued as one of the numerous samples of Rembrandt's mother; and the contrast between the old age of the dignified English woman and that of the Dutch vrow, is a marvellous illustration of difference in habit and in breeding. To the wonderful portrait of Mr. Tickel we have already referred.

A well-known but never enough known pair of *capriccii* by Sir Joshua (6 and 16) occur in the first room. The first is "Mercury," a roguish English boy of the type the President loved to paint, with the attributes of the Roman thief-god, translated into the vernacular. "Cupid" is treated in the same way—with bats' wings. The charm of these paintings, when fresh in their glorious colouring, must have been extreme. Lady Caroline Montague Scott (43) is badly faded, but deserves like praise. Sophia, Lady de Clifford, is twice painted by Sir Joshua, and it is most interesting to compare the two portraits, Nos. 3 and 61. The exquisite little figure here called "Nymph and Child" (63) is the charming "Titania and Puck" of Sir Joshua. Lady Gertrude Fitzpatrick deserves all the tender appellatives ending in een that sound so melodious in a gentle brogue. The portrait of Mrs. Morris, being one of the Musgroves of Eden Hall (83), is one of the most romantic and picturesque faces that it is possible to paint. If female beauty be a fairy gift, the "luck" of Eden Hall has brought it to this fine creation. No. 139 is one of the earliest, and No. 144 one of the latest, of the paintings by Reynolds. A much more masterly treatment of the brush, recalling some idea of the power of Titian himself, is to be observed in the later, as compared with the earlier, work. The later, also, has kept its colour better. The portrait of the artist himself (155) is not pleasing; it is a characteristic sketch, but not a picture. It recalls the likeness of Turner, by himself. In a different style, remarkable for calm breadth, is No. 160, portraits of two ladies of the ducal house of Montagu, one of whom is also represented in No. 186. Close by the group is the single picture by Sir Antonio More. It is that of the Earl of Essex, a speaking portrait, and an explanation of the vain character of that famous actor on a high stage that is worth a volume of moralities. The portrait of Sir Richard Worsley (218) is one of those in which the influence of the style of Gainsborough on that of the President is most apparent.

We have well nigh exhausted our space, and yet there is a goodly catalogue demanding, or at all events deserving, praise. It is difficult to select, where there is so much that is good. There are two Hobbemas (13 and 84), and at least one out of the seven examples of "Old Crome" may be placed at no very extraordinary distance from the work of the famous Fleming. Maclise is represented with extraordinary felicity, and although much of the want of judgment of this artist—so conspicuous in the crowding of his scenes—is to be lamented, there is ample proof of his great power of execution. In some the subject is too evidently taken from the theatre; in others the composition appears to have been built up, piece by piece,—with skill, indeed, but in a purely artificial manner. The ghost scene in Macbeth is an example of the first, the murder of Duncan one of the second degree. The beautiful "Eve of St. Agnes" is perhaps the most successful of the works of this great master. We have passed by three Rubenses—one the well-known "Conversion of St. Paul"—all a magnificent sprawl and scramble. Giovanni and Gentile Bellini are represented by two and by one picture; Paris Bordone by one, in which his usual model is more coarsely drawn than usual, in the attitude of "Titian's Daughter," and in the odious character of Judith.

Of Sir Augustus Callcott there are thirteen pictures; of Canaletto four, two very good; Annibale Caracci; Claude Lorraine; John Constable; Albert Cuyp; Greuze, with an almost modest female face; Luini; Mièris, in the well-known guitar-player; Romney, in seven pictures; Jacob Ruysdael, in five pictures; and Solomon Ruysdael, in two; Andrea del Sarto; Spagnoletto; Teniers; and Turner, are present. The allocation of these names is enough to show the ground of our past remarks as to the chance character, but also as to the extraordinary interest, of the collection.

We must not omit the most interesting baby portrait of King Edward VI. of England, by Hans Holbein, and the extraordinary, but very powerful, treatment of the subject of "William Tell," by the same master. The Duke of Monmouth, by Sir Peter Lely, is another historic picture of great interest. It might easily be mistaken for a portrait of the ill-fated Duke's Rogue Father. We conclude a review, inadequate from its enforced limit, with the expression of the opinion that the lovers of art will find it hard to tear themselves from a view of rooms in which, by rare good fortune, it was the luck of the writer to spend some little time entirely alone; a chance which gave an extraordinary idea of the pictorial wealth hanging on the walls, rather as if in a private dwelling-house than in a public gallery.

THE HOPE OF ENGLISH ARCHITECTURE.

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One of the points on which I have had most frequently occasion to insist is, that architecture has, in Europe since the Reformation, been practised on different principles from those which governed its use in this country before that time, and in all ancient and some modern countries till the present day. This is not a matter of opinion, but an historical fact, which appears to me so well established that I certainly am not going to argue it here. Assuming it, therefore, for the present, it is still quite open to any one to argue that we derive more pleasure from copying the Classic and Mediæval styles, and that we get more variety and more pleasing association out of them, than we could from the monotony of perfection that must result from the practice of one, though that one might be wholly suited to our wants and tastes. My convictions are so strongly in favour of the latter form that I do not care now to argue that point either. What I want to point out is, that since the Reformation the architect, as we now understand the term, has played a much more important part in the drama than he did before. So long indeed as we practise half a dozen styles, none of them exactly suited to our wants or tastes, the public cannot, or, at least, will not take the trouble to master all the archæological and antiquarian problems that are involved in the practice of the art. It is a mystery, as Lord Dundreary would say, "no fellow can understand." It must be in the hands of experts, and any public body or private individual who would attempt to carry out any important or ornamental building in the present day without the assistance of a professional

architect, would most probably have reason to repent his temerity.

The case was, I believe, different in the Middle Ages; then the bishop or noble, the clergy, and the gentry—every one who had occasion to build ornamentally—knew exactly what he wanted, and knew exactly what he could get for the money at his disposal. There was then only one style, and the limits of deviation were so narrow that, once any one had made up his mind as to what he wanted, he could easily find a builder or contractor to carry out his views, and could check and control him if he deviated from the straight path to the right or left. Every one—the patron, the builder, the art-workman, the workman, the labourer—then knew his place, and knew that he had not only to employ the most suitable materials in the best possible manner for the purposes in view, and to ornament what was most useful with as much appropriateness and elegance as he could devise. My belief is, that it was because the art being only one style, and being based on such simple, common-sense principles that it could be understood by all, was one great cause of the perfection it attained; and, as a corollary of this, that being so simple and so perfect, its practice practically fell into the hands of the most refined and most intellectual of the upper classes.

If we could again revert to one style, and that style one suited to our wants, and up to the highest standard of our tastes, I feel convinced we could again enlist the sympathy and co-operation of the highest classes in the art; or, to put it the other way, if the most intellectual and most refined of the upper classes could be induced earnestly to interest themselves in the art, they would soon sweep away the trammels that now encumber its practice, and architecture would again become the master-art it always was when practised on true principles; but it is only by the best and most refined intellects that, in my opinion, the reform can be effected.

This being so, it is easy to see that my view of the "Hope of English Architecture" lies in a direction diametrically opposed to that in which the writer in the *Quarterly Review* looks for it. My view is, that any step towards employing any person of a lower educational or social status than the profession of architects as now constituted, would be a step in the wrong direction; and the idea of employing "workmen," in the sense in which that word is generally understood, and is used by the Reviewer, is so to degrade the art, by pandering to ignorance and vulgarity, as to destroy it at once and for ever, and to blot out its name from the list of the fine or refined arts of mankind.

In his paper above referred to, Mr. Stevenson entirely overlooks all I ever said with regard to the part I conceive the upper and most intellectual classes played, and always must play, in the practice of any true style of architecture, and quoting, without any regard to the context, only what I said of the subsidiary accessories consequent on such a state of things, has managed to dress up a bogie, very amusing, probably very instructive, but which in no way represents me, or anything I ever advocated, but something totally foreign to my thoughts and feelings. I do not doubt that all this is done in perfect good faith, but if I know anything of my own views, I cannot in the least recognise them in his paper.

JAS. FERGUSSON.

THE CHANTREY LEGACY TO THE ROYAL ACADEMY.

THE munificent gift of about 3,000*l.* a year, which, by the death of Lady Chantrey, now falls to the Royal Academy, will have taken by surprise those of the public who were not aware of, or had forgotten, the provisions of the will of our most successful, though certainly not greatest, sculptor. It is no common occurrence for such a sum to be left purely for the encouragement of art, and still less common, unfortunately, for an artist to be in a position to leave it. One may be pardoned the reflection, that it is scarcely in the pursuit of the highest and most intellectual ends in art that the power to bequeath on this scale is attained, and that we, or the Royal Academy, owe it rather to the reputation of Sir Francis Chantrey in a popular and lucrative branch of his profession, than to any pre-eminent gift as an originator in art, that so solid a memorial of his success should be left. It may have been through circumstances as much as inherent taste that Chantrey was led to that less ideal path in his practice which brought him such just fame; but the contrast between the material rewards which he reaped, and those which wait upon the more imaginative and ambitious sons of art, is too striking to be entirely forgotten.

If the sculptor possessed not the mind which would prefer future immortality to present success and riches, he at least has turned part of those riches to account in a manner which forbids any succeeding brother artists to be jealous of their accumulation. Visions of unlimited purchases for a gallery illustrating every phase of modern art rise before us in contemplating this annual sum to be set apart in perpetuity for such a purpose. Were the legatees left to their own judgment as to the manner of expending it, there might be no little doubt how to dispose of such an *embarras des richesses*, so as really to promote the ends of the highest art and artistic education in the most effective manner. It might perhaps be thought that this could hardly be better accomplished than by parcelling out the sum left to the Royal Academy into small annuities to a number of artists whose works line the walls of annual exhibitions, on the condition that they should cease painting. On reflection, however, it will be perceived that the sum to be disposed of is lamentably inadequate to carry out such a scheme with anything like completeness or impartiality, though it might be sufficient, perhaps, to buy off a certain number of painters, whose productions form so serious an item in the Academy Exhibitions. From any such bold stroke, however, the hands of the legatees are tied up, their instructions being to expend the fund in the purchase of works of the highest class in sculpture and painting, executed in Great Britain, but with no limitation as to the nationality of the artist. Perhaps the first result to be expected from this proviso as to locality will be an influx of needy foreign artists to our shores, desirous of their chance of a bite out of the cake. But a further condition imposed is a very important and a very sensible one, viz., that no orders or commissions are to be given beforehand. A work is to be purchased because it is recognised as worth purchase, not because it may be worth it when it is executed. It is probable that this prohibition will have a very important bearing on the results of the expenditure of the fund, as it will obviate any chance of the trustees being bound by an engagement to accept a work which might prove below the mark, and will certainly act as a much more powerful stimulus to artists to produce works which may be deemed worthy of purchase out of this fund. The bequest, however, although made nominally to the Royal Academy, is in reality in the nature of a public gift which they hold in trust; for it is stipulated that the works purchased are to be exhibited publicly, and to form a permanent national collection in illustration of art in Great Britain; and Sir Francis Chantrey expresses his confidence that the Government of the country will provide fit accommodation for this collection, the Academy being expressly forbidden to divert any of the funds towards building a gallery.

This last matter of the building will probably be met, in due time, without much difficulty; for if (or when) the National Gallery is rebuilt on the scale long talked of, the collection of pictures or other works of art thus formed would very naturally go to swell the ranks of the British school in such a gallery, where room could be provided for it in connexion with, though (if considered necessary) distinct from, the nucleus of a representative collection of British art already there. What is to be bought is a more serious question than where to put it when bought. Royal Academicians being but human, it is impossible to ignore the temptation thus thrown in the way of "the forty" to buy in works by members of their own body; and if these are the best, nothing could be said against it; if not, they will be likely to hear of it. In any case, the favouring of any special school or clique will be of all things to be deprecated. But there is the possibility of favouring one art, and that with reason and advantage. A disposition to expend a good proportion of the fund, for a time at least, on sculpture rather than on painting, might do a good deal to put new life into an art which is peculiarly ill-represented and ill-understood in England at present. We have few sculptors capable of producing great works, and they receive little encouragement to spend their genius on lofty subjects, and have to be content mostly with making the best of portrait statuary. The knowledge of a new possible market for works of the highest order in conception as well as execution ought certainly to have some influence on this great, but at present neglected and unpopular art.

The application of the Chantrey fund will be closely, not to say jealously, watched by all that portion of the educated public who have a serious interest in art, and wish to see the best things singled out and preserved for the study and delight of future generations.

A BRICK AND CONCRETE CHURCH.

ARCHITECTURAL ASSOCIATION.

AT an ordinary general meeting of the members, held on Friday, the 8th inst., under the presidency of Mr. Birch, the following gentlemen were elected members:—Messrs. Arthur G. Langdon, Benedict Rienusset, J. A. Johnson, Arthur J. Gale, and Matthew H. Holding. It was announced that Mr. S. E. Barnes had given a donation of one guinea to the prize fund.

The President drew attention to a number of drawings exhibited on the walls, which were, he said, kindly lent to the Association by the Glasgow Institute. The drawings, Mr. Birch stated, showed most interesting work which was not very well known, among them being an illustration of the beautiful cathedral of St. Magnus, Kirkwall.

Mr. S. Flint Clarkson (secretary) said that the first Saturday afternoon visit of the session would shortly be held, and the place fixed upon would be duly advertised in the *Builder*.

Mr. Ridge urged upon those present the necessity and importance of joining the Artists' Corps of the Volunteers, stating that the architectural profession being of such a sedentary nature, it was highly important that the members should have the exercise which was attendant upon volunteering.

The President was glad to inform the meeting that another of their past presidents, Mr. Watson, had recently been appointed a district surveyor.

Mr. W. White, F.S.A., then read a paper, entitled "A Brick and Concrete Church, St. Mark's, Battersea-rise." He commenced by saying that the title of the paper, viz., "A Concrete Church," was not quite accurate, and might perhaps mislead. It would have been better to call it "A Church, in Concrete and Brick." A concrete building was a well-understood thing, and so was a brick building; but it was not so with the present building, as would be seen presently. The contract for the building was signed in the middle of August, 1873, and the church was consecrated on September 30th, 1874. There still remained to be finished the principal part of the carving, decoration of the walls, and stained-glass windows, with the exception of the three easternmost windows of the apse clearstory. The building was not for a district church, but for a chapel-of-ease to the old parish church of St. Mary, Battersea. The church consisted of a fair-sized chancel, with a polygonal apse, and an ambulatory, leading down by steps on either side to a crypt below; a large clearstoried nave, with north and south aisles; and a small bell-tower over the western bay of the south aisle, brought flush with the west wall of the nave. There were also north and south transepts to the western bay of the chancel. The north transept served at present as a chamber for the temporary organ. It had a small aisle on its western side, to give freedom of access to this part. At the north-east corner of this transept a small priests' vestry was screened off, which served for daily use. It was furnished with a locker and piscina. It had a separate window besides the large window, which properly belonged to the transept. The new organ, when finished, would be placed in the south transept. The entrances were seven in number. Besides the entrance immediately adjoining the vestry just named, there was one by the south transept into the ambulatory aisle. Then there was one on either side into the aisles of the nave, just to the west of the second pillar, and one at the west end of the nave; and there were two in the crypt, north and south. That on the south side came immediately beneath the south entrance to the ambulatory. There was an ordinary porch to the principal south entrance; but the west-end entrance had a vestibule, which served as a shelter in cases of funerals, and on other occasions. This was a lean-to building, 8 ft. 6 in. wide, with a canted projection, one side of which was made to form the external boundary of the ground, and the other was set

at an angle corresponding with it. This accounted for the peculiarity of its form. The ambulatory round the apse was lighted with lancet windows, graduated in height according to the rise of the ground, and of the steps from the crypt. It was covered with a lean-to roof, over which rose a clearstory of seven windows. The crypt itself formed good-sized rooms for classes, choir practices, and choir vestry. It was about 40 ft. by 35 ft. It had a ceiling vaulted in brick, on brick pillars with stone caps. This ceiling rose in height eastwards, following the rise of the steps of the chancel floor. It had, as named above, an external entrance on either side. The portion under the north transept was set apart for the warming apparatus. That portion under the south transept was partitioned off for a clergy vestry. The whole of its west wall, under the chancel arch, was lined with boarding, and fitted with pegs for surplices and hats. The crypt was floored with the usual description of wood-block paving. The steps, the treads of which were composed of slate nosings filled in with tile on brick risers, were a little winding to follow somewhat the bends of the apse. The principal dimensions were as follow:—Chancel, 14 ft. 6 in. by 18 ft. 9 in., with ambulatory 5 ft. wide; transepts about 16 ft. by 14 ft.; nave, 79 ft. by 24 ft., with aisles 8 ft. 6 in. in width; south porch 8 ft. 6 in. by 7 ft. 3 in. The chancel consisted of three parts, choir, middle space or cross passage, and sanctuary. The choir itself occupied the single bay, comprised by the large arch opposite the transept. The cross passage took the westernmost bay of the arcade of the smaller arches; and the sanctuary was bounded by the apse of seven arches of equal span. The sides of the first bay were but very slightly inclined from the side walls. The angles of the others were not quite equal. The roof was a kind of hammer-beam construction. The wall pieces were carried down on to carved stone corbels, which cut into the meeting of the splays of the windows. There was a low wooden chancel screen, without gates, formed by filling in the stall-ends with pierced panels. The choir was fitted with seven stalls and subsellæ for eleven bays on either side. The rise from the nave to the altar was by nine steps in all—two at the entrance of the chancel, two at east end of stalls, three at the altar-rails, and two from the foot-pace. In the tile paving were introduced seven subjects from the Old Testament, set in mosaic tesseræ and marble. Round the apse, between the pillars, ran a dwarf wall of brick and tile, with piercings. The altar was of oak, the table being supported on four octagonal pillars in front, with cusped braces, and close panelling recessed behind. The reredos also was in oak, panelled to receive decoration. The nave was divided from the aisles by an arcade of four broadish painted arches, with a smaller blank bay to the west. The blank bay on the south side carried the tower, which opened into the south aisle, with a double-ribbed soffit arch, corbelled out. In the clearstory and roof, however, the entire length was divided into four equal bays, without reference to the arches and pillars below. The aisles had lean-to roofs, which were divided into bays following the divisions not of the nave roof but of the arcade, so as to bring the wall-piece and collar-brace into the spandrel. The windows were triplets, under a containing arch,—the side-lights being cusped,—and were spaced in the centre of each bay. The north transept projected 7 ft. 6 in. beyond the aisle, and the south transept 3 ft. 6 in. only. The tower was small; it was only the width of the aisle, 8 ft. 6 in. square inside, and 15 ft. square outside. It was finished beneath the spire, with a brick corbel-table, 5 ft. high, added to the design subsequently to give greater height. The base of the spire was now only about 7 ft. higher than the ridge of the nave-roof. It was proposed only to have hemispherical bells. The wood spire was covered with oak shingle. The seats in the church were of the simplest open benches; they stood on a floor of wood block. The passages were laid with common red and black Leicestershire 6 in. tiles. The pulpit and lectern, having been gifts to the iron church, now removed, had been replaced in the new church. The warming was done by air, warmed in a chamber and circulated by means of an ascending and descending flue. The apparatus was a powerful cast-iron Gill stove so constructed as to burn from twelve to fifteen hours at a regular pace, without replenishing, so that by feeding night and morning it might be kept going continuously. It was fed from the crypt.

After this general description of the building, Mr. White proceeded to notice some criticisms which had been made as to the treatment of certain parts of the design. With regard to the details of the construction, Mr. White went on to say that the foundations were built upon a stiff clay, on the side of a hill, sloping to the east. The concrete for the foundations was specified as follows:—Concrete to be made carefully by measure of four parts strong coarse gravel or flint rubble,—one part small brick ballast, free from dust, one part clean and sharp sand, and one part ground stone lime. The whole to be carefully and thoroughly well mixed, and then wheeled hot into the trenches, and properly levelled. The width of the concrete foundation of the aisle walls was 5 ft., the width of the concrete being a matter of the first importance, the width indeed giving commonly greater security than depth. The walls were constructed of concrete, filled in to a casing inside and out of brick. The casing was of 4½ in., or half-brick work. It was bonded into the concrete every tenth course with a thorough course of bricks, and every intermediate fifth course with a course of headers projecting into the walls. Lias lime from near Rugby was used for the concrete of the foundation; but Portland cement was used for the filling of the walls in the proportion of six to one, which was the minimum of cement allowed by the Metropolitan Board of Works. The concrete was made well up to the mark, and, when an additional doorway was cut through for the north-east entrance to the crypt, it was with difficulty that the work was accomplished. It had been executed some three or four weeks. The walls were indeed all that could be desired, and there was no danger of the wet driving through them or into them. The description of work being new, a few difficulties necessarily presented themselves in the early part of its execution. One of the first questions which arose was as to the filling in of the concrete, in the absence of any frame, without disturbing the five courses in height of half-brick casing. It proved, however, to be only an imaginary difficulty, and gave no real trouble. But another difficulty did show itself. This was from the swelling of the concrete in setting, for being filled in to the height of the five courses from the bonding to the heading course, and again up to the bonding course, it was found at first that the cement expanded nearly 3-16ths of an inch on each side, pressing the casing out of the upright to this extent. It seemed to act more on the upper courses than on the lower, and it caused a spreading upwards, and not a mere horizontal displacing of the whole equally in a horizontal direction. In order, therefore, to obviate this, every space of 15 in. in height was built to batter that much inwards, and this was found to rectify itself in setting. But he then had the cement emptied out on to a floor, in a shed, and turned over several times in the course of two or three days before use. This set without perceptible expansion, so that no further difficulty arose on this score. The difficulties, however, commenced with the construction of these walls, proved to be less formidable than those connected with the permissions requisite for adopting it. It was a construction contemplated neither by the Church Building Societies nor yet by the Building Act and Metropolitan Board of Works. In the case of the former this mode of building stood in the way of grants towards the building, and in the case of the latter it stood in the way of buildings at all, without special permission first obtained. The Act of Parliament, in providing for cement walls, required that they should be of the same thickness as required for brickwork; and it required the due application of a mould or machine for giving cohesion to the work during its progress; but there was no provision for brick frames, nor for any such combination of concrete with brick. Moreover, it was supposed to be subject to several special dangers, as *e.g.*, from unequal expansion or shrinkage in the respective materials, or from unequal pressure, or from the possible separation of the brick from the concrete. It was thought, in setting, there might be too little consolidation in the brickwork by which an undue weight would be thrown on the casing, and cause it to buckle out from the concrete, or too much shrinkage, which would leave the casing suspended loose between the binding courses, so as to afford an insufficient support to the walls. And, again, the thickness of brickwork would perhaps leave a wall of concrete so far reduced in thickness as not to be sufficient to fulfil the provisions of the Act, which required that concrete should not be less than the usual thickness required for brickwork. He believed, however, that these walls were better than wholly concrete or wholly brick. The aisle and transept walls were 27 in. thick, or 1 in. more than required by the Act; but the arcade walls were 33 in. up to the spring, or 7 in. more than required; and the clearstory walls 28 in., or 2 in. more than required. After some negotiation, a sample of the work was prepared, submitted to the authorities, and approved. But when the licence came, it was accompanied by a stipulation that the brick casing should likewise be built in cement, instead of mortar; and the work then proceeded at an increased cost of 112*l*. The concrete being of cement, it was no doubt better that the casing should be built in cement also. He was sorry to say that the result of the experiment of brick and concrete, in respect of cost, was not satisfactory. A deduction was made from the estimate, in consideration of using concrete instead of brick for the filling of the walls, to the extent of 450*l*., less 112*l*. for building the casing in cement, leaving a deduction still of 338*l*.; but it appeared that there ought to have been an addition instead of a reduction, to pay for the extra labour. The bricks used in the building were principally stocks from Teynham-by-Sittingbourne; the red bricks for buttresses, &c., were from Slough; and the moulded bricks from Locke & Sons, Aylesbury. The bricks at St. Mark's were of the thickness of a common brick. Pennant stone was introduced, after some delay, instead of bricks, for the pillars; the stone was in three courses, with a bed of 5 lb. or 6lb. lead between each. They were fitted with such accuracy that there was the greatest difficulty in getting in the last stone. The Coalville clay was capable of making very fine hard bricks, but the inequality of their resistance to pressure in bricks of the same section indicated imperfect preparation in making. Neither were they wholly free from fine fissures, caused by small pebbles; and, again, their beds were not as smooth and level as they might have been, had they been more carefully dried and rubbed before burning.

After giving the tabulated results of these experiments, the author proceeded to refer to the strength of pillars, the bricks of which, he said, were very hard, and they were soaked in water for twenty-four hours before use. The cement was gauged in the proportions of one part of cement to two parts of very fine but very sharp sand, carefully washed. The question as to the best proportion of sand to the cement was an important one. He knew it was held by some that, for such a purpose as this, neat cement was the strongest, on account of its more equal texture. He did not know what experiments had been made as to this; but he thought it was open to question whether it would not have borne a greater pressure with a larger proportion of sand. Some said that neat cement was strongest; but, so far as he could make out from the results of experiments, he should judge that from 3 to 3½ parts of sand would make the strongest work. The grain of sand was in itself harder than that of the cement, and the cement used ought to be enough only to fill up to and unite the particles of sand. But, on the other hand, it might be a doubtful benefit to have the cement much, if at all, harder than the brick which it was used to set. It ought rather, he should think, to be as nearly equal to the strength of the brick as it was possible to make it, so that the resistance might be equal throughout the mass, and the pressure equally distributed. Moreover, the adhesion of the cement to the brick was of far greater consequence than mere hardness, not only on account of equal pressure, but of binding the brickwork together laterally, and neat cement would not properly adhere at all. Moreover, with neat cement, or with too great a preponderance of cement, there was the greater chance of expansion in the setting; and it was evident that, supposing expansion to take place, when the pillars were heavily loaded, the expansion being vertical in the thickness of the joints, rather than horizontal, crushing must take place if the load cannot be actually lifted by it. It was of the greatest consequence that in such pillars the bricks should be all of similar kind and texture, of equal strength, and of perfectly level bed. This, in the case of very hard bricks, should be done by rubbing before burning. One must not estimate the strength of a pillar at more than that of the minimum resistance of its weakest part; for if one section failed, the whole would lose its proper bearing, and throw an undue strain upon the remainder,

thus reducing the sectional area in proportion to the weight to be carried. But the strength of the brick pillar, when built, was estimated by recognised authority at only one half of the material of which it is composed. Cement was reckoned to crush with forty tons per foot, and mortar with twenty tons. From the varying strength of the mortar or cement it was less easy to estimate the resistance relatively between built and unbuilt bricks. He estimated the load to be carried by each of the pillars, including allowance for pressure of a gale, at forty-eight tons upon an area of 2 ft. 3 in., or twenty-one tons per foot super., about twice the load to be put upon it. Now, according to prevailing ideas, a resistance of twenty-one tons per foot would be lamentably insufficient for safety. Instead of putting the safe load at one-tenth, it would be putting it at nearly one-half. The rule, however, of estimating the safe load at only a tenth of the first fracture strain erred so ridiculously on the side of excessive strength and waste of power, and was so wholly at variance with daily experience and observation, that it would be practically impossible to work by it; and thus, after all, one was thrown mainly on one's own judgment and common sense. But, in estimating their power of resistance, allowance must be made, as on the one hand, for the further setting of the cement, so, on the other, for diminished strength by the height of the pillar, which in long columns was a material consideration. The height of a pillar, in proportion to its area, or diameter, must be taken into the account, and the ratio of diminished resistance by the extra height was considerable. No pillar or support of stone or brick should exceed in height twelve times its least thickness at its base; when more than this there was a considerable falling off in strength. He believed that it would be found that the reduction in strength diminished more or less rapidly, according to the strength and lateral cohesion of the material. In conclusion, Mr. White said that in the case of bricks thin ones would bear more weight than thick ones; but perhaps this might be accounted for by their more perfect drying and more thorough burning. He might add that the effects of the pressure upon the bricks could be seen by any one visiting Mr. Kirkaldy's machine and museum of experiments.

Mr. Quilter, in opening the discussion, thought that the concrete and brick walls had an advantage over ordinary brickwork. The appearance of the building, on the whole, he was of opinion, had done great credit to Mr. White's artistic ability. The church had been condemned by some of the residents of the neighbourhood; but Mr. Quilter was of opinion that it would, with the knowledge of the times, grow in favour with them.

Mr. J. Douglass Mathews considered that the chief interest attached to the building was truly the formation of the walls. With regard to concrete buildings, everything depended upon the foundations, which should be thoroughly good.

Mr. Payne was in hopes that Mr. White in his paper would have spoken more particularly with regard to the artistic treatment of concrete.

The Vicar of St. Mark's Church, who was present, in response to the call from the president, said that he could only speak of the usefulness of the building in a clerical point of view. The church was admirably arranged for sound, and the crypt was excellent for vestry purposes. He had been told that the effect of the choir ascending from the subterranean regions was of very great interest. They now enjoyed a church which was excellent in sound, which was extremely warm and comfortable, and had wonderful convenience of ingress and egress. As a practical working church, he could not have wished one better, and he was grateful to Mr. White for providing it for him.

Mr. Robertson was of opinion that the value of the paper was considerably enhanced by the fact that the building had not been one uninterrupted success. As to the load on the pillars,—21 tons per foot,—that he thought was a very excessive load to put on even ordinary brickwork. He confessed that he was very much struck with the spacing of the clearstory, which was, he considered, a most important feature.

Mr. Clarkson thought that the arrangements carried out in the building with regard to the site, which was situated on a slope, were admirable, and well worthy of their attention.

Mr. White, in reply, said that a concrete building, if properly constructed, would keep out the wet very much better than a brick building. With regard to a question which had been put to him, he would not advocate the bonding of a church with iron. Iron bedded in concrete was a difficult matter, and he did not like putting iron into any cement in any shape whatever; and in any case there would be an inducement to swell and burst the cement. As to the cost of concrete, the question was wholly a matter of locality.

SANITARY WORKS IN CAMBERWELL.

ACCORDING to a report which has just been issued by the vestry officials, it appears that the total length of new sewers constructed in the parish of Camberwell from 1856 to 1874 has been sixty miles, at a cost of 120,000*l.*, and other sanitary works have also been executed at a cost of 20,000*l.* During the same period, 118,497 square yards of paving were laid down, at a cost of 45,000*l.*; and general street improvements executed at a cost of 87,611*l.*; and 910 additional lamps were erected. It also appears from the same report that the present length of the streets and roadways under the jurisdiction of the vestry is fifty-two miles.

METROPOLITAN BOARD OF WORKS AND THE DISTRICT SURVEYORS.

AT last week's meeting, the Board proceeded to the election of a district surveyor for the district of the northern division of St. George, Hanover-square, which had become vacant by the decease of Mr. Bell.

There were twenty-seven candidates for the appointment; but, after several shows of hands had been taken, the choice fell upon Mr. T. H. Watson.

A letter was read from Mr. Hayward, district surveyor for the parish of St. Giles and St. George, Bloomsbury, stating that he had acted as deputy-surveyor for the late Mr. Kendall, in the district of St. Martin-in-the-Fields, and St. Anne, Soho, for the past three years, and asking the Board, as the latter district is vacant, to unite the same with his own. Mr. R. Kerr sent a letter making a similar request.

Mr. H. L. Taylor said he looked upon this matter as a question of great importance, and he hoped the Board would prevent any such application in future. He had before him a return for last year of the fees received by district surveyors, which afforded them an opportunity of ascertaining the amount which Mr. Hayward had received from what he had described as a very poor district. He found that in that year the amount which Mr. Hayward had received in fees was 439*l.* 8*s.* 3*d.*, and then there was to be added what he had for some years received as deputy district surveyor to Mr. Kendall. Now he (Mr. H. L. Taylor) contended that 400*l.* or 500*l.* a year was as much as any district surveyor ought to receive, and he ought not to receive more. If Mr. Kendall's district was to be added to Mr. Hayward's, that would make his income upwards of 900*l.* a year, to say nothing about a large amount of fees unpaid and were now due. So far from joining districts together he thought it was the duty of the Board, when large districts fell in, to so divide them that the income of the district surveyor should be about 400*l.* a year. It was a great privilege that district surveyors should be allowed to act as deputy to others, and which Mr. Hayward had done for years, and it was really monstrous that such gentlemen should seek to take other districts to themselves. He moved that Mr. Hayward's letter be laid on the table.

Mr. R. Taylor, in similar terms, seconded the motion.

The motion was then put and agreed to, and a similar course was followed with respect to the letter of Mr. Kerr.

A discussion followed as to whether the subject should be referred to the Building Act committee for consideration, and as to whether an amalgamation of the districts was desirable; but finally a motion made by Mr. Fowler that the election for the vacant district should be made on that day fortnight was put and agreed to by a large majority.

It may or may not be desirable to join the two districts, but any excuse for the rude sputterings with which Mr. Hayward's application was received, we find ourselves unable to discover. For three years this gentleman appears to have discharged the duties of the two districts (with reduced fees) by direction of the Board, and there could surely be no impropriety in his soliciting the Board to continue in a course initiated by themselves. The fact is, there are two or three members of the Board who can never see or hear the term district surveyor without going off into a sort of soda-and-acid fizzing, without the slightest consideration for either justice or decorum, and, we might almost add, with an apparent ignorance of what is looked for amongst gentlemen.

AUTHORSHIP OF DESIGNS.

BUTLER *v.* THE IMPROVED INDUSTRIAL DWELLINGS COMPANY AND BANISTER FLETCHER.

IN this case a motion was made at the Vice-Chancellors' Courts, on the 11th inst., on behalf of Mr. Butler, architect, Bedford-row, for an interlocutory injunction to restrain the exhibition at the Mansion House or elsewhere of certain plans under the sole name of Mr. Banister Fletcher.

The plaintiff stated in the bill filed by him that the Company having in May, 1874, offered premiums of 250*l.* and 150*l.* for the two best plans for improved dwellings for the industrial classes, both he and Mr. Fletcher obtained printed copies of the instructions necessary to be observed in the competition; that soon afterwards Mr. Fletcher, who carried on the business of a surveyor at 32, Poultry, had an interview with the plaintiff, and explained that he was anxious to make his name known as an architect as well as a surveyor, and suggested that the plaintiff should prepare plans, elevations, sections, and estimates to be sent in to the Company as their joint production; that the suggestion was accepted, and that subsequently it was agreed that if the design was unsuccessful the cost of the preparation should be borne equally by the plaintiff and Mr. Fletcher, and that if successful they should share the premium between them; that when the plans were prepared Mr. Fletcher suggested alterations, but they were found to be impracticable, and that the design, drawings, and estimates as sent in emanated from the plaintiff alone; that the plaintiff, being young in the profession, was induced, through diffidence as to his own ability and the apprehension of losing business which Mr. Fletcher had promised, to allow the plans to be sent in with Mr. Fletcher's name alone upon them, but that he insisted that if anything more were heard of them his name should appear; that on the 23rd of December, the directors awarded the second prize to Mr. Fletcher; and that on the 26th the plaintiff asked that the joint names of himself and Mr. Fletcher should appear on the plans, which request was refused.

After the affidavit of the plaintiff had been read in support of the motion, the affidavit of Mr. Fletcher was read, in which he denied that he carried on the business merely of a surveyor; he was a member of the Institute of Architects, and had for many years carried on business as an architect and surveyor. He also denied that the plans were the production solely of the plaintiff.

Mr. Glasse, Q.C., and Mr. Ince appeared for the plaintiff.

Without calling on Mr. J. Napier Higgins, Q.C., and Mr. John Chester, who appeared for Mr. Fletcher,

The Vice-Chancellor (Sir R. Malins) said the case was too doubtful at the present stage to justify him in granting an injunction. He was of opinion that Mr. Fletcher was quite as able as the plaintiff to prepare plans. Mr. Fletcher denied that the plaintiff was associated with him in the sending in of the plans, and upon further investigation it might turn out that Mr. Fletcher was justified in saying so. The motion was refused with costs.

Mr. J. Pearson, Q.C., and Mr. Millar appeared for the Company.

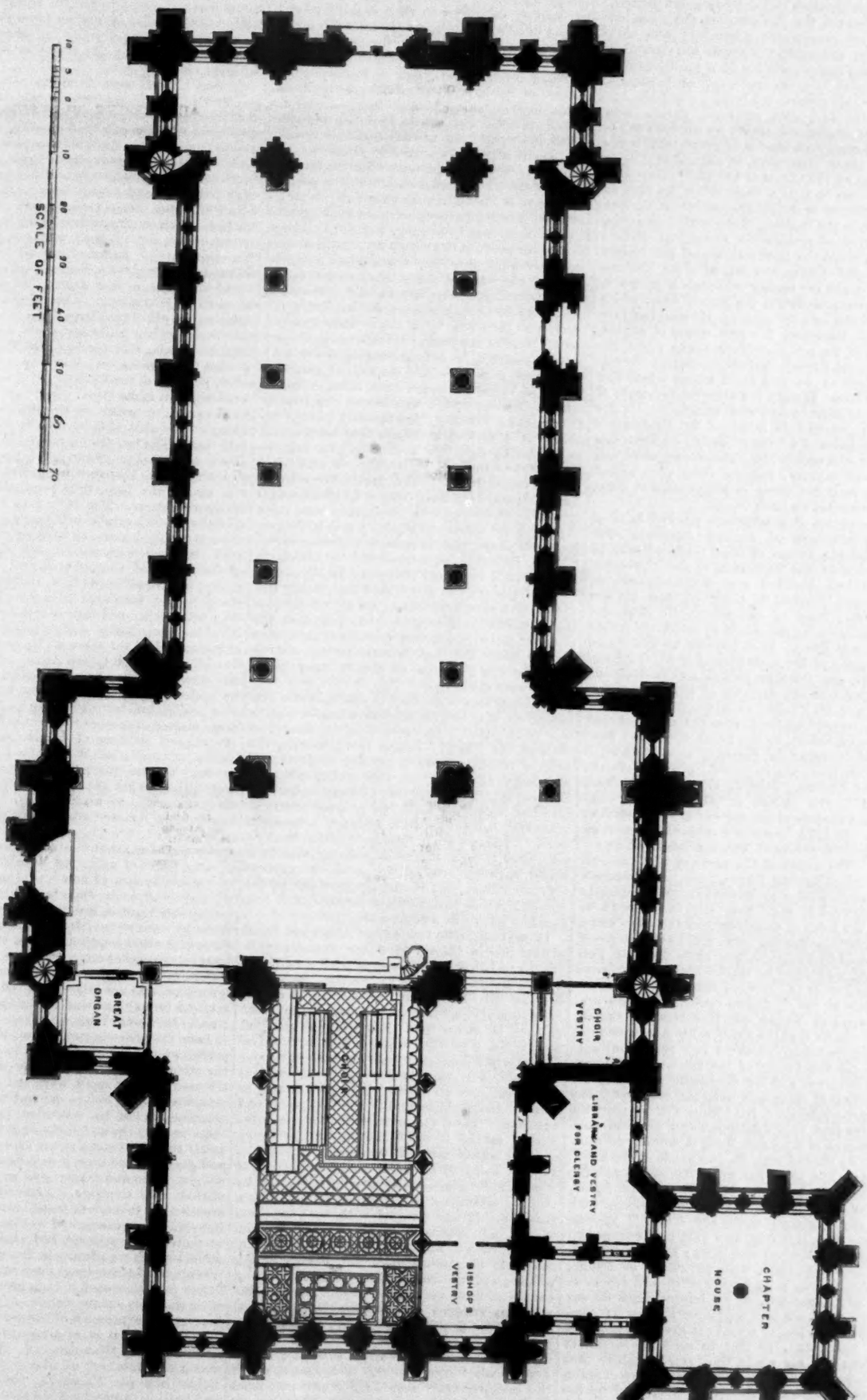
We have read carefully Mr. Butler's own Bill of Complaint, and are disposed to think he has been badly advised. We do not find any evidence of an agreement that the designs were to be sent in in the joint names of the plaintiff and the defendant, but the reverse. The only agreement quoted is the following, signed by the plaintiff:—"The terms of our arrangement as to the competition of the improved industrial dwellings are as follows:—I am to prepare all the drawings by myself, or with such assistance as may be necessary at 20*l.*, if unsuccessful; but should you obtain the first prize, 125*l.* is then to be paid to me, in lieu of the 20*l.* If you obtain the second prize, then 85*l.* is to be paid to me in full, for all my services and those I employ." It seems obvious that if the understanding had been that the designs were to go in with the joint names, the expression, twice used, "if *you* obtain the prize," would not have been employed; "if *we* obtain the prize," would have been the natural way of putting it.

We cannot avoid the expression of our further impression that, unless there is more to be said than has been said, Mr. Fletcher was badly advised also.

ST. MARY'S CATHEDRAL, EDINBURGH.

AT the close of our last volume we gave a large perspective view of the Cathedral now in course of erection in Edinburgh, from the designs of Sir G. G. Scott, together with some descriptive particulars.* To these we now add, as then promised, a complete plan of the revised design.

* Vol. xxxii., pp. 1030, &c.



ST. MARY'S CATHEDRAL, EDINBURGH.—*Plan.*

THE ARCHITECTURAL PROFESSION.*

QUITE erroneous is Mr. Fergusson's assertion, on which depends his division of the history of architecture into two markedly different periods, namely, that till the Reformation the so-called true system everywhere prevailed; and that since then, throughout Europe, the so-called false system has prevailed. It is no doubt true that most of the old styles of architecture, especially those which continue, as in India, to the present day, were practised during long periods as traditional styles by common workmen, and continued gradually progressing without any great originality, or such change as to be marked by the names of the architects. But I think it can be shown that this is not true as regards the rise of Gothic architecture. It arose in France in the building of the great cathedrals, in a period of remarkable social and mental activity; when the towns threw off the fetters of the feudal system, and gained their liberties and the right of having walls, an outcome of that Renaissance within the Middle Ages, which produced the free thought of Abelard, the love poetry of Provence, the new music of rhyme. The rise of the new architecture was rapid, the whole of the French cathedrals being built and left almost as we find them within a period of eighty years. It was not a slow improvement of traditional ideas by unknown workmen. On the contrary, we find in it one of Mr. Fergusson's characteristics of a "false" style; we know the names of the architects. These seem chiefly to have been laymen, judging from their names and the layman's dress in which some of them are represented on their tombs.

In the centre of a labyrinth marked in lines on the pavement of Amiens Cathedral were engraved the names of the "masters" who in succession in the beginning of the thirteenth century had directed the works—Robert de Luzarches, Thomas de Cormont, and his son Regnault. Peter of Montereau, in 1240, was commissioned by St. Louis to build the Sainte Chapelle at Paris. With his wife he was buried in the choir of the Lady Chapel of St. Germains des Près, now destroyed, which also he designed. Libergier was the designer of the very perfect Church of St. Nicaise, at Rheims, as his tomb-stone, removed on the destruction of the church to the cathedral, tells. Peter de Corbie built several churches in Picardy, and probably—Viollet-le-Duc thinks — the chapels of the apse of Rheims. John de Chelles constructed, in 1257, the gables of the transept, and the first chapels of the choir of the Cathedral of Paris. In 1277, Erwin of Steinbach commenced the great doorway of the Cathedral of Strasburg. The names of the masters who directed the work at Rheims, Noyon, Laon, and the façade of Paris, are lost; as, however much they might be honoured in their time, they well might be from the lapse of centuries and the destruction of records in France. But the instances given, collected by Viollet-le-Duc, show that Mr. Fergusson is in error in stating that no one seems to have cared to preserve the names of the designers of the Mediæval cathedrals. The preservation of Villars de Honnecourt's sketch-book shows that the small respect in which the Reviewer holds architects and their drawings was not the feeling of the thirteenth century. The Reviewer and Mr. Fergusson may, perhaps, answer that these men were not architects, but master-workmen. But while the sketch-book proves that Villars designed and directed work by means of drawings, there is nothing to show that he worked with his own hands at the buildings; while the plan which he gives us of a church, designed by himself and his friend, Peter de Corbie, seems as much individual work as any produced under the "false" system. These men, it is true, may have been engaged on only one cathedral at a time; but a cathedral, as then conceived, with its wealth of design, would furnish work for the lifetime of any man. It might, perhaps, be an improvement on our practice if we had a greater number of competent men among whom our great works might be distributed, so that to each the architect might give his whole time and thoughts. But this proves nothing against the existence of architects, or that they should be superseded by the workmen. It is rather the result of our system of building contracts which compels the planning of the building to its minutest details, usually in haste, before it is commenced, and makes after-revision and improvement difficult. And when we see the enormous number of buildings, sometimes designed by modern architects,—as, for example, the Brothers Adam,—in London, Dublin, Edinburgh, and all over the country, all full of invention, elegant, finished, and correct, according to their style, although we may dislike the style, we are bound to admit that the fact of an architect designing a great number of buildings does not prevent his doing good and original work full of variety. The instance of the Cathedral of Gerona, in Spain, where, in 1320, an agreement was made with a French architect, Jacques de Favariis, to superintend the works, and to visit them six times a year, seems very like our modern practice. And not only have we documentary evidence that the design of these buildings in each case was the production, or at least under the control, of an architect superintending every part of the work from the foundation to the furnishing, but the buildings themselves prove it in their structure, from their unity of design, and from the admirable adjustment of the various parts to one another,—a result which, in a new art rapidly developing, and before its principles were settled, could not have been attained by a mere understanding among hosts of workmen; though it might perhaps be possible, in a fully-developed art, with established principles and traditional modes of work; as, indeed, was the case later in Gothic art—the various trades, without an architect to direct them, working harmoniously enough together at a sort of buildings they were accustomed to, though this system might fail, as M. Viollet-le-Duc shows, in the restoration of Rheims Cathedral after the fire in the reign of Louis XI., when the building and its architecture were strange to them. I think, therefore, there is ground for believing, contrary to Mr. Fergusson's statement, that, at the rise of Gothic architecture, buildings were designed by architects having much the same functions as the architects of the present day. And more easily can it be shown that the second part of Mr. Fergusson's statement is erroneous, namely, that the so-called false system has prevailed throughout Europe since the Reformation to the present day; for the evidence of the contrary exists everywhere round us.

In the fifteenth century in Italy, in the sixteenth in England, architecture again took a new start. Gothic had solved its problems, had reached the limit of height in cathedrals, the limit of twisting stone in tracery windows, and of tracery decoration on the walls; while in England it had stiffened into Perpendicular, and, for reasons logically good, the pointed arch was gradually flattened till it became a straight lintel. The art could go no farther than it had gone. In a stagnant state of society it would have lingered on, degraded like modern Chinese pottery, but to the creative age of the Renaissance it had lost its interest, and was chucked away like a sucked orange.

It was impossible that an age which had found a new life in Classic literature and sculpture could avoid, in the then state of Gothic, adopting Classic architecture. But it was not mere copying, as Mr. Fergusson, by his nickname of "copying styles," seems to assert; the great palaces of Rome and Florence are original works, not copies of any old Roman remains. This age in France, Germany, and England was fortunate, not only in having great original architects, but in having the good sense to employ them, instead of mere copiers and bunglers. Thus the new style became established as the style of Europe, and of every country which adopted European civilisation. It soon came to be worked on the system of what Mr. Fergusson calls a true style, not by original architects, but by workmen following a tradition. It was mingled with such tradition of the old Gothic style as remained in each country, each of which produced its own type of the style characteristic of the genius or the people; and, notwithstanding the more common employment of architects during the last few years, it remains everywhere the traditional style to the present day. Every workman has been apprenticed to it and understands it; and in it builds, without drawings, according to Mr. Fergusson's "true system," those houses which the reviewer truly says Englishmen who must live in them justly abuse. The style has, to borrow a term applied in ecclesiastical controversy to a true church, a *note* of a "true style," it is practised by workmen like an instinct, and its production can be reasoned about with the same certainty as those of the instincts of the lower animals; and, like them, produces sometimes curious results by being followed out in unsuitable circumstances. I remember seeing once a row of houses in a street where the side wall of the last house overhung a wooded bank, and commanded an extensive view. *Reason* would have dictated to put the windows in this wall, but the builder's instinct prompted him to make this house exactly like the others, and to make this wall blank like the other party-walls with the chimney in it.

It would seem, then, from the history of the progress of the Gothic and Renaissance styles, that the law of progress in architecture is this: architects with the gift of originality, and whose names consequently have been remembered, design buildings different from those commonly built. The new fashion is imitated by the ordinary workman, and a traditional, or true style, if Mr. Fergusson prefers so to call it, is established, which continues developing by constant improvement, or at least changes, till a new "epoch-making" period of mental activity produces, or rather gives a chance, to original minds again to make a new start. The same thing happens in other arts. Our original painters now, as in old days, have each his school of followers. When railways were first started, original minds, like George Stephenson's, were needed to lay them out; now any contractor, or even, perhaps, as the Reviewer suggests, common workmen can make them. Any fool now can go to America, or make an egg stand on its end, though it needed a Columbus to do it for the first time. The late Gothic revival is an instance of the same thing. Pugin and others started it, and his works, though among the earliest, are still among the best, from possessing the originality of genius. The style has now become traditional, with established forms and modes of work, if not for houses, at least for churches, not with workmen who, still imbued with the ways of the degraded Classic tradition, though they make abortive attempts in it, have never understood it; yet with architects who, except when they unite with bad taste a belief that they are capable of originality, design fairly good Gothic churches. And the same is also true of the new fashion of so-called Queen Anne; although those whom accident may have caused to be accounted its leaders may not be those who first started it. The London builder is adopting its features, with more chance of success than in Gothic, since it is the natural outcome of London materials and modes of work; but it is to be feared that he, as well as the more ignorant architects, in attempting to get out of commonplace, will run into vulgarity, to avoid which, in this style, requires the constant restraint of good taste and refinement.

We see, then, that in architecture, as in other arts, in times of which we have any record, we can trace the rise of new inventions and know the names of their authors, while in times of which the records are lost, the names of the poets and sculptors have perished equally with those of the first inventors of new styles of architecture. The anonymity, therefore, of the "true" styles of architecture is an accident of our ignorance, and not inherent in the nature of the art, and forms no ground for distinction between it and other arts. Reasoning from what we know to have happened in times of which we have records, we may be certain that in times of which the records are lost, new improvements in architecture, great or small, were not made by common workmen or by the general sentiment of the community, but by individual inventors whom then, as now, the multitude copied and followed; and if these old works of art express the feelings and genius of the race, it is because the race had adopted them and taken them as the expression of their own thoughts. National poetry is the creation of individual poets, national music of individual composers, and national architecture of individual architects, and those patterns and colours which we admire in Eastern carpets, the invention of some long dead and forgotten designer, who have each in their own arts impressed their thoughts on the nation, so that they have become the expression of the national sentiment. Everywhere, and in all time, progress has been determined by the individual. Tennyson's soft music has infected all the youth of our age. Before him was Campbell, "blowing trumpets and beating drums." For a time all aspirants to poetry were Byronic. When we go far back in time, we must believe the same infection of personal influence and mood existed.

Now, as in all time, individuals are, in a sense, the products of their age and country, however remarkable they may be, but there is no reason

* By Mr. J. J. Stevenson. See p. 27, *ante*.

for thinking they were more so formerly than now. And architecture is necessarily now a product of its time, and influenced by national movements rather than by individuals, to a greater degree than an art, such as poetry, for several reasons. In the first place, it must, in domestic work, suit itself to our life and habits; and these do not readily change, even for the better, at the bidding of any single individual; while in its application to religious purposes it is dependent on the prevailing religious sentiment. Thus, we find that the romantic revival in architecture was a sequence of the romantic spirit in literature and religion, and will last as long as these.

In the second place, originality has not the same chance of showing itself as in poetry. A poet produces his work, notwithstanding that his audience is unfavourable, and if, as in the case of Wordsworth and Tennyson, it is received at first with opposition and ridicule, time, if the work is genuine, will give it currency and favour. But an architect's work must be approved before he is employed, and has an opportunity of exercising his gifts; and in his case, as in the poet's, new ideas, being strange, are received with opposition and dislike all the greater the better they are, and the higher above the heads of the people. It is sad to think of the chances of good buildings which have been lost to us from this cause. We wasted, for instance, our gift of Pugin. One sees in his little church at Ramsgate, where he had his own way, and which seems almost to contain in itself the whole Gothic revival, what a wealth of architectural design he could have given us if we had had eyes and hearts to receive it.

A third reason why architecture cannot to such an extent as poetry or literature be dependent on individual originality is, that a building cannot, like a poem, be the work of one man. No doubt, as all of us know, by full and careful drawings one man can direct a work down to its minutest details, and that, in the present state of workmen's training, this is the only way to get it right. But not the less is it true that in such a state of things the architecture of a country labours under enormous difficulties. The number of men who are capable of doing this when architecture has no settled rules, as at present, and when they have only their own innate taste and sense of right to guide them, is necessarily few, and as we see, they are the least likely to be employed. The public taste at present is ignorant and unformed, and especially is debased by a vulgar sensationalism to which the boasted freedom of Gothic has too readily lent itself. It is otherwise when the laws of art are settled, when they are universally diffused and learned as traditions of the trade by apprenticeship, and practised without difficulty by men who could never of themselves have invented them, when the work of architects, sculptors, carvers, painters, furnishers, fits together naturally without special effort. But if we ever again come to this, it will not be by the fortuitous groping of common workmen, but by men who can conceive, see clearly, and work out new order and beauty in the art. On our having men who can do this, and in our giving them the opportunity of doing it in actual work, depends the hope of our architecture. But as in Pugin's case, there is more chance of our having the men than of their being employed.

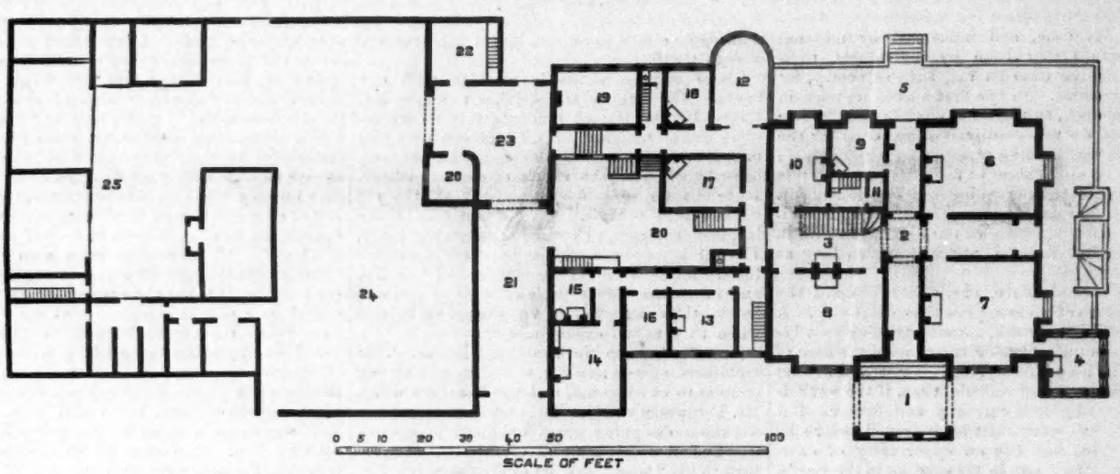
We agree with Mr. Fergusson and the reviewer that the present unsettled state of architecture is a misfortune to the art. But the causes of this are deeper than architects can control; they cannot change the spirit of an age; they are but straws in the tide of opinion which, in more important subjects than architecture, is now in a state of flux and movement. But all the more on this account does it seem to me our duty to preserve, instead of destroying, such building traditions as remain among workmen, to give new vigour and interest to a style still living, though common-place and degraded, and to give beauty and refinement to forms which left to uneducated builders for half a century had become vulgarised, while the talent and refinement of the country was following the new cry after Gothic. This consideration, though not the cause of the late reaction to free Classic architecture, which lies deeper, is, I think, a good justification for it. When, then, the Reviewer says that the hope of English architecture lies in the working man without the aid of architects working on the traditional system of the true styles, we answer, You have had that condition for fifty years, and the result is our dismal suburbs of London builders' houses. It was not so, we have seen, that architecture has progressed in the past, and, as Bishop Butler says, there is no reason to believe that it will be otherwise in the future.

There may be virtue in working with our hands. The digging and delving to which Mr. Ruskin has set Oxford students may be wholesome moral training. Mr. Gladstone may find benefit in felling trees. Monks, old and modern, have believed in the virtue of manual labour. It might be well for everybody if the old custom still prevailed of apprenticing every lad, however rich, to some hand-working trade. The discipline, however, has been recommended for its moral rather than intellectual benefits, and in architecture especially it is brains, not hands, that are wanted for designing it, and when that talent exists in a workman it is a waste of it to keep him to manual labour. That architects, as well as poets, should be born among them is to be expected, and the instances which Mr. Fergusson and the Reviewer give of common workmen designing great buildings in modern times are merely examples of this, not of a return to his "true" system of architecture. The church at Mousta was a break in the current building tradition of Malta, a bad copy of the Pantheon (including the two modern towers which spoil it), cleverly carried out. That its designer, Anthony Gatt, got only fifteenpence a day is an accident similar to Milton's getting only ten pounds for "Paradise Lost." Both ought to have got much more, but the true reward of both, as of every true artist, is his delight in doing the work. The Reviewer's instance of the Scott Monument, Edinburgh, designed by Kemp, originally a working carpenter, is still more unfortunate for his argument. Not without faults, for the worst of which, the spoiling of its line at the top by the introduction by the committee, after his death, of a projecting gallery, Kemp is not responsible, it is true work of genius, striking in design, and perfectly truthful in construction. But it is not a production of a true style, but something altogether new to Edinburgh; and neither is it an instance, as the Mousta Church may be, of the designer working at it with his own hands; for it is one of our few buildings which are wholly of mason work. Now Kemp, its architect, was by trade a carpenter, or wright, as he would call it, who probably never cut a stone in his life, but whose own trade gave him the practice of making working drawings. He was, in fact, one of the sketching architects whom the Reviewer condemns. One of his friends, beside whom I worked at the office at Edinburgh, where I was apprenticed, told me that Kemp used to disappear for long periods, during which he went abroad, and, working at his trade enough to support himself, employed himself in sketching the old buildings of Continental towns.

The talent for designing architecture, like that of making poetry, may be born in any rank. Bishops may have had it in olden time, and with the principles and practice of the art commonly understood (which, if we get our opinions settled, we may hope to have again) may have found no difficulty in carrying out their ideas, though in the instance the Reviewer quotes, where the church tower fell down from having a bad foundation, it might have been better for the bishop if he had had a competent architect to consult. I see no reason why women should not have it. I have known some ladies excellent planners. One of our best artists in furniture and decorations is a lady. Lord Burlington, doubtless, was an architect, though Colin Campbell, in his "Vitruvius Britannicus," inserts Burlington House as his own design. Builders may have it, and some large firms supply the want of it by keeping a young architect on the establishment, though their designs, even those of the best firms, often fail, not only through commonplaceness and poverty of invention, but in management of lighting and in planning. It is within my experience that a builder, asked to do some work requiring design, has come to an architect to advise him. I think he showed therein more wisdom than his employers, and that we should have better architecture if builders in their own work oftener did the same. To say that workmen only can produce good architecture, is absurd and contrary to fact, and I do not think they would thank us for pushing them into this position. I have had occasion to know something of them, and have found them mostly honest and sensible, with perhaps over-veneration for acquirements in others which they did not themselves possess, with interest and pride in their work, and in the design they were helping to carry out, and conscious that, to produce better art than they were used to, they must work under guidance. I have heard a different account of them,—that they take no interest in their work, that all they care for is to get as big a wage, and to do as little work as possible for it. Doubtless, this is partly true, and the workman's trade-union regulations seem framed to foster such feelings. But who first taught him to give as little and to get as much as he could; that his only value was his market value; that it was all a question of hard bargain, in which considerations of sentiment or honour were out of place? If in dealing with men political economy has dropped out humanity as a factor in the problem, it is not the teachers of its dreary gospel who should complain that the workmen have taken them at their word. Working-men would not appreciate being left to make designs themselves, or understand the veneration of the Reviewer for them. Hero worship has reason in it, but I can see none, nor would they, in the Reviewer's new religion of the worship of the working-man. We have no directions, either from Mr. Fergusson or the Reviewer, as to the practical steps which the public should take to introduce the "true" system of architecture. On one point I would desire information, namely, which of the numerous trades connected with house-building,—bricklayer, plasterer, carpenter, plumber, bell-hanger, decorator, &c.,—is to have the direction of the work. Old buildings had not this complication: the other trades were subordinate to the mason; but a mason now-a-days would find himself very helpless in adjusting the requirements of a modern house. Our London builders' houses, though each merely a repetition of what has been done a thousand times, do not show much hope for the system of leaving workmen to their own devices. It is, indeed, a curious theory that knowledge, education, and refinement should be hurtful to an art, to the proper practice of which, in the present day especially, they are essential. It seems to have arisen from the fallacy that because architecture, in a wholly different state of society from ours, and when good art was traditional, was practised successfully by men who could neither read nor write, the right way to advance it now is to leave it in the hands of ignorant men. The contrary is the truth; for if our architecture be in the deplorable state the Reviewer asserts, it needs to raise it, not ignorant men, but men who, to education, refinement, and special training for the work, unite the faculty of original design.

ROBERT HOOKE, ARCHITECT, AND ASKE'S ALMSHOUSES.

In respect to the original almshouse building designed by Robert Hooke, taken down early in the present century, to make room for the new building, now being replaced in consequence of the future ordering of the charity, we find the following description in "Walpole's British Traveller," a large-sized gazette, with plates, published in 1784:—"The house is a most noble edifice, built of brick and stone. In front there is a walk or ambulatory 340 ft. in length, under an elegant piazza supported by stone pillars of the Tuscan order. The chapel, which is in the middle of the building, is adorned with pillars of the Ionic order; and in the front is a statue of the founder. The principal entrance to the building is by a handsome pair of gates, directly opposite to the front of the chapel; there are also another pair of iron gates at the south end, supported by a pillar on each side, on the top of each of which is a statue at full length, representing the first two men that were admitted into the hospital." It further appears that it was erected to support twenty-four instead of twenty-two decayed members of the Haberdashers' Company, and that each had an apartment containing three rooms, and the master had "commodious apartments for his residence." The above additional particulars may afford some slight idea of the original buildings erected from the designs of Robert Hooke in 1692. The architectural features of the second building may be easily found in contemporary publications. It is sufficient to say that they were "Classical," strong, and substantial, and would have lasted for long years. The statue of Robert Aske, in front of the second building, was executed by Groggan, of Lambeth, but the statues on the pillars of the gates alluded to, we believe, have long disappeared from the outside.



1. Porch.
2. Hall.
3. Staircase.
4. Tower.
5. Terrace.
6. Drawing-room.
7. Library.
8. Dining-room.
9. Cloak-room.
10. Own room.
11. Safe.
12. Conservatory.
13. Housekeeper's room.
14. Kitchen.
15. Scullery.
16. Store.
17. Butler's pantry.
18. Gun-room.
19. Upper part of brewhouse.
20. Mangling-room.
21. Carriage-way to stables.
22. Potting-shed.
23. Yard.
24. Drying-ground.
25. Stable buildings.

HARBOURNE HOUSE, HIGH HALDEN.—*Ground Plan.*

HARBOURNE HOUSE, HIGH HALDEN, KENT.

THIS house, which has been some years in course of erection, is now nearly completed. It is beautifully situated, and the grounds, originally well wooded, were laid out twenty years previously with especial reference to the intended mansion, and with very considerable judgment by the proprietor, Mr. Henry Latter, who has also dictated the arrangement of the plan. On the ground-floor are the drawing and dining rooms, library, &c., arranged on either side of a hall shaped like a Greek cross, having entrances on three sides opening out on to salient external features, and a portion of the kitchen, offices, &c., the remainder of the latter, and the dairy being placed on a basement story in which there is also extensive cellarage. The upper floor contains a billiard-room, lady's boudoir, oratory, and numerous bed and dressing rooms, bath-room, and so on.

Stabling is attached to the house, and an extensive grange has been erected in a convenient locality. The works have been carried out by day-work; the bricks being made on the estate, and the oak, which is largely used, being also cut there. The new house is in the Italian style, with terraces and a tower at the angle, from which latter a view of the sea is obtained; and it has been designed and erected under the superintendence of Mr. C. G. Wray, of London; Mr. W. Jolliffe being the clerk of the works.

ST. PETER'S, ROME, AS AN ART-TEMPLE.

IT might prove a somewhat hard matter to determine which of the many great cities of the old time and of the antique world have most claim on our modern imaginative dreamings. They are right famous in history and in story, and are all full enough of poetic memories. The very names of them are suggestive of greatness and beauty of some kind or other, and the longer you dwell on them the more attractive they grow. Babylon, with its walls and hanging gardens, and tower; Thebes, with its temples and hundred gates; Nineveh, with Prophet Jonah to predict its fall; and a host of others, to say nothing of well-nigh fabulous Troy, Jerusalem, Athens, and Rome. Nearly all of what was once in them gone. The very *sites* of some are doubtful, and modern ingenuity has been, and is, taxed to find out *where* on the earth's surface precisely these famous haunts of men stood. Among this number there is at least one of them,—Rome,—which endures to the present hour, with a history which is most surely second to none! All the phases through which a city can pass, Rome has passed through. From the very earliest beginnings, all but mythical, to the city of the Republic; then to that of Imperial Rome, the mistress of the world, and from whose power and influence you could not possibly fly. Thence, again, through darkened times to that Papal Rome, not less famous and of wide-world influence, to the Rome of the present hour. This surely is representative of much, and the holder of many memories. A goodly volume might, and has been filled with it, and its many-coloured doings.

But it is not of the city itself that we now purpose to say a few words, but of one of the most famous of the structures in it, the great Church of St. Peter; in very many ways, one of the most remarkable buildings on the earth's surface; and most certainly, if the mere fact of the number of years which it took to build, and the number of men who thought out its various details be considered; the most remarkable of human constructions. Let us then say a few words about it, and revert in saying them, to a bygone memory or time. Saint Peter's stands, as all know, on the right bank of the Tiber, on one of the worst sites which could well have been selected for it, as some think; right down in a hollow, between the Janiculum and the Vatican; and is so hidden by *them*, that the church on three of its sides, up to the height of the nave of it, is totally concealed. It can indeed be hardly seen to advantage from any very commanding point of view at all. We need say here nothing of the Colonnade in the front of it, with its columns, and nearly 200 statues of saints; nor of the *exterior* of the church, though about this so much might be said that might perhaps be novel to some. We want to call attention to the *interior* of it, for it is in the inside of this great church that the charm and spell mainly rest. It is in the *plan* of the church, and in its great dome, as seen inside the building, the idea of it is found to be most striking. It is a little difficult to find a point to begin at, where there is so much.

But, first, it may interest some to consider for a moment of the difference between past modes of representing architecture on paper, and our present system of work. We have by us at this moment a rude engraving of the interior of St. Peter's, which, coarse and rough as it is, seems to carry you right into the place itself, all is so literally rendered. It is half-section, indeed, and the draughtsman appears to have wished to show as much of the building as by any possibility could be represented in so small a compass. The Royal Academy, it may be mentioned, has very many of those quaint prints of the olden architectures in its capital, though ill-arranged, collection. Our modern draughtsmen might learn not a little from this old plan of architectural representation. It may be useful to remind the reader that the full length of St. Peter's within the walls is 607 ft. from apse to entrance, and 445 ft. from the end wall of one transept to that of the other. The height from the pavement to the cross is 458 ft., so that our own St. Paul's might stand comfortably in the interior of St. Peter's. Shall we say a word on the relative cost of these two world-known structures? The total cost of St. Paul's did not reach a million sterling, including monuments, and paintings, and all; while the cost of St. Peter's has been estimated at from twelve to even sixteen millions! There may be some exaggeration in these immense money estimates of cost; but there can be no manner of doubt as to the vast sums spent on the fabric, and on the "adornments" of this greatest in dimensions of all churches. It is right curious to contrast the cost of the two buildings, and to note the sizes of the two cities of Rome and of London, their relative wealth, and the numbers of people living in each of them. We might here ask which of the two cities is most to be congratulated on its equally unique possession, counting the cost of each? The plan of St. Peter's, unlike that of St. Paul's, is a Greek cross, with aisles, and a multitude of chapels, but so arranged as not to destroy the simplicity of the main idea of the cross in plan.

These many altars and chapels so "utilise" the building that every part of this great church is devoted to some special purpose. In the centre of the church, and beneath the great dome, is the "Baldacchino," about which the world has heard so much, in so many ways. Under it is, of course, the high altar. It is of gilt bronze, of colossal proportions, and gives that special character to St. Peter's, which makes it what it is—standing as it does so conspicuously. It was erected under the Pontificate of Urban VIII. The Papal throne is to the eastward of this. It would take long to go through the mere list of the multitude of sacred and artistic objects which help to fill St. Peter's. There are the colossal figures of St. Helena, St. Teresa, St. Vincent de Paul, St. Philip Neri, and so many others. Of the multitude of altars to apostles, saints, and martyrs it would take long to tell; and a whole history might be made of the records of the successive Popes here commemorated. Around the dome, too, written on the frieze of the entablature, is the memorable inscription in giant letters, "Thou art Peter," &c. Indeed, it would be difficult to see what could well be added to St. Peter's. It would be impossible, without going into minute detail, to criticise much, but we may here fairly ask, as a curious architectural and "adornment" question, whether the inherent massiveness of the ponderous parts of this great building are not a good deal weakened by their very multitudinousness of detail? The breadth and simplicity of colossal proportions surely are well-nigh here lost. Examine carefully the piers of the nave arches, with their panels, bas-reliefs, and sup-

HARBOURNE HOUSE, HIGH HALDEN, KENT.—MR. C. G. WRAY, ARCHITECT.

porting angels, and papal tiaras, leaves, and foliage, all coloured, too, and most surely a right useful lesson may be learned.

Nothing, it is certain, is more striking in St. Peter's than this universality of "adornment" in it. Every part and detail of wall surface that can well be "ornamented" is so. All overdone, as we take it, for though it be possible, as in St. Paul's, to have the flat walling thin and bare, still it is equally possible, as here, to have too much of decoration and of adornment; and so to leave the mind and eye no spot to rest on. In the more modern pictures of this great church, this is but partially visible and appreciable, but in the old prints we have referred to, it is manifest enough, as it is in the cathedral itself, where it is almost bewildering in amount. Pictures, statues, mosaics, carvings, and details without end, and everywhere! The special portion of St. Peter's, whereon the elaborate system of ornamentation tells best, is perhaps in the semicircular line of roof from one end of the building to the other. A wonderful piece of vaulting it is, simple in idea, and harmonising well with the great cornice on which it rests. The ornamental details here become small by dint of distance, and so blend together and produce an effect of quiet harmony and richness worthy of the place. There is in real fact as much to unlearn as to learn in St. Peter's, looked at as a work of art, or rather as a vast collection of works of art, — architecture, sculpture, paintings, mosaics, and the most costly of earth's materials. We can but generalise, and point but here and there to some one speciality. A volume would be needed to catalogue all that should be noted, with memoirs of each, and with a due estimate of its artistic value.

But the crowning glory of St. Peter's is, beyond doubt, the gigantic dome, the work of Michelangelo. Whether he has to the letter realised his proud boast, that he would suspend the antique Pantheon in the air, may perhaps be doubted. There is a wonderful neatness and architectural finish in the old Pantheon dome, which Michael, with all his powers has scarcely realised. Excepting the size of it, we think the disposition of the several main features of it are hardly equal to our own St. Paul's. The width of the tambour, or drum, of St. Paul's is a great gain, and its very bareness, where the clear stone shows itself, is perhaps a gain. Plain, unornamented spots and spaces here and there in a building are so many gains, affording background for the ornament. The ornament here is surely excessive. St. Peter's would gain, even in the dome, as much, we take it, by the absence of a portion of its excessive ornamentation and adornment, as our St. Paul's would gain by the addition, well-regulated and judicious, of a further quantity of it. No doubt there is a wonderful influence and power in mere *dimensions*, for the size of this immense concave almost compels forgetfulness of all imperfections of detail, at least for a time. But what a "thousand and one" pities it is that Michelangelo was not spared to *paint* this dome, as well as to build it, and that he had not designed it for that express purpose and intent. What have we not lost here? What has the world not lost, of all that is wonderful and sublime, and above the small things of this lower world? This idea, if once admitted, haunts the mind perpetually in this vast temple, and eventually, if the spectator will, fills the great hollow vault with the prophets and giants of the Sistine!

There are many lessons, we think, here in St. Peter's, at Rome, that may be well taken to heart by those who are interested in the well-being and preservation of our own cathedrals, by the careful study of this highest of Christian churches. Here are to be found marbles in plenty, and to spare, so that there is no lack of "precedent" for those to study who long to know what a profusion of marble looks like. It is a curious and difficult subject. Some of the art here is but poor in character, and it is possible that, had we just such another church as this in the midst of wealthy and dull-coloured London, not a few might turn from its magnificence of material and "adornment" to the baldness and coldness of our stone-lined St. Paul's, always supposing the *stone* to be everywhere visible. Statuary should adorn, not fill a building. The subject problem is now of infinite interest, from the rumoured intention of the venerable Pontiff who now fills the Papal chair, to carry out the idea of Michelangelo, and *add* twelve colossal statues to the dome of St. Peter's. It is to be hoped he will do this. It is a glorious opportunity, and would, if worthily done, perpetuate the memory, if nothing else does it, of his long and eventful reign. In an artistic sense, too, let us hope that these statues of the twelve Apostles will be by artist hands, as well as artist heads, not things of mere art manufacture, or commonplace reproductions. Let us hope for the best. It must be added, that some of the colossal figures now in St. Peter's are very fine, both in conception and execution. They are yet worth some analytical talking about, and a good and exhaustive catalogue of them, with the others of less merit, is still an art desideratum.

PROPOSED CATHEDRAL FOR LIVERPOOL.

AT the last meeting of the Historic Society of Lancashire and Cheshire, a paper was read by Mr. Edward A. Heffer, of Liverpool, architect, entitled "A Design for the Proposed Cathedral of St. Peter, Liverpool." The paper was illustrated by designs exhibiting a stately edifice. Mr. Heffer remarked of the present parish church of St. Peter that it has very little, if any, merit to recommend it for consideration. It is neither ancient nor beautiful, and is out of character in its position. Hr. Heffer proceeded to describe the sort of building which he proposed to put in its place. He said in times of leisure he had prepared the drawings submitted. His leading idea is to erect a large church worthy of the increasing importance of the town, and suited to future requirements. He is of opinion that, although there may be some slight drawbacks to the site (that of the present church) for the new church, yet Church-street is the most eligible one that could be found. The Italian style of architecture, somewhat like that practised by Sir Christopher Wren, is proposed to be adopted. The general treatment is bold and broad, but the details would be of an ornate character. The Doric order is brought into requisition for the exterior, and, like Sir Christopher Wren's first design for St. Paul's, one order only is introduced. Above this order a range of statues, fifty-four in number, are carried round the edifice at one level. The clearstory forms a background, enabling the statues to be viewed with advantage, each statue to be of heroic size. The outline or plan of the church is that of a Greek cross, the nave and choir being somewhat longer than the transepts. The extreme length from east to west is 244 ft., and the width from north to south is 176 ft. At the intersection of the arms an octagonal space, 76 ft. in diameter, supports a dome, which rises to a height inside of 145 ft. from the floor, the whispering gallery being 71 ft. high. The dome, the principal feature of the building, is surmounted by a lantern of ornate character, and is crowned by a ball, 5 ft. in diameter, and a large cross. The total height from the street to the top of this cross is 221 ft. Portland stone is proposed to be used for the exterior. The columns supporting the vaulting inside, each 27 ft. high, and twenty-eight in number, would be of red marble. The pavement also to be of variegated marbles. The dome is lighted by sixteen windows, between coupled columns of marble. The treatment of this portion of the design on the exterior would be effective and uncommon, if not original. The total cost is put down at 117,000*l*.

The Rev. Canon Hume, expressing the thanks of the society to Mr. Heffer, remarked that it was a very peculiar circumstance that a meeting was to be held in the town-hall for the purpose of considering whether a portion of the diocese of Chester could not be taken away from that portion which lies in Cheshire, and added to the Isle of Man, forming a Bishopric of Liverpool and Man. With regard to Mr. Heffer's design, he feared that the cost of it would be too great.

BAD AIR IN THE BRITISH MUSEUM.

SIR,—To judge fairly in the matter just now going the round of the papers, viz., the defective ventilation of the British Museum, one should know very precisely the exact amount of nicotine the plaintiffs may think it necessary to absorb in the course of the twenty-four hours, and also, the precise amount of alcohol in the form of beer or wine they may usually imbibe in the same period, particularly those who consider their health to have been seriously injured; otherwise one may be led to reproach, unjustly, the architect for neglecting to provide the proper means for the efficient ventilation of that magnificent structure.

B.

VOLUNTARY EXAMINATION AT THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.

SIR,—The discussion upon two papers recently read to the members of the Institute seems to show that the profession, as it is represented at head-quarters, is even more satisfied with itself than the public appears to be dissatisfied with it. Few, if any, speakers ventured to hint that the ordinary architect of to-day required improvement; and one considered that any improvement must be preceded by an increase in the rate of professional remuneration. Previously to the meetings, I had fostered a weak idea that some of the leading Fellows would have suggested how the hope of English architecture lay partly in the better technical education of architects, and the means of obtaining one more easily than is possible to them at the present moment. The president did suggest that some of the influential practitioners should "band themselves together," to refuse all pupils who had not passed some preliminary test; but the many, who are ever ready to discover flaws in any proposal for reform, would immediately ask,—Where are those young men to study? and, again, having studied,—To what authority are they to submit themselves for examination? I should have answered the second question—To the examining authorities of the Institute, had I not seen the catalogue of "passed candidates" which concludes the list of members for 1874. Like actors at an ill-paying theatre, the students and passed candidates appear upon the same histrionic page in several characters. On the play-bill of last session, they number eighty-four names. But with a good glass, it is easy to see that the titled hero who appears in the second and third acts, plays the mysterious stranger in the first and fourth; and after a careful survey of the different tableaux, I find that instead of eighty-four there are only fifty-four gentlemen who from 1863 to 1875 have passed the voluntary examinations; while during that space of time her Majesty has conferred a gold medal upon twelve distinguished persons. In the year 1873, there were living eleven English recipients of the Queen's medal; while, in that same year, the "preliminary class" numbered twelve, and the "class of proficiency" three passed candidates. In addition to the fifty-four gentlemen above mentioned, the year 1870 witnessed the enrolment of one student; the year 1871 of another; the year 1872 of three more; but in the year 1873 no admission of fresh or unsophisticated youths appears to have taken place. In the session 1873-4, a student's prize in books was awarded; in the same session two medals were given away for two essays; the Institute silver medal, with five guineas, a medal of merit, and an honourable mention, were awarded for drawings; the Pugin Studentship competition was recompensed by a medal of merit and two certificates of honourable mention; but the Soane medallion, to which is attached the sum of 50*l*., was not given, for it had not been deemed by the young men worthy of emulation.

This is the state of things in which an institution formed for the purpose,—that is, if its charter be worth anything at all,—of advancing "civil architecture, and for promoting and facilitating the acquirement of the knowledge of the various arts and sciences connected therewith," is complacently sunk. A few members of the council deliberate over the affairs of the Institute *in esse*; a fragmentary committee discusses the affairs of the Institute *in posse*. The sympathies of men who have done good service both to the profession and the public who employs it, have been successively alienated by a light-hearted administration. Mr. Fergusson, Mr. George Godwin, and others of equal note in their own line, have long absented themselves from the general meetings, and it is no secret why they are absent. In spite of the slight spurt given to the last two or three gatherings, due entirely to the exertions of Mr. Eastlake, the average attendance of Fellows at the meetings of this session cannot have exceeded a dozen; and from the speeches of some and the demeanour of others, an outsider might easily assume that the profession, having chanted a *Nunc dimittis*, could do nothing more than lay its laurelled brow upon the pillow of circumstances over which it has no control, and sleep the sleep of the just! Nevertheless, fresh Associates and Fellows are constantly being introduced by letter; and, except that they are personally known to three Fellows, those who are expected to vote for them cannot tell whether

these gentlemen are able to frame a door or a window-sash, or put together a stone portico upon paper. It is argued that all members subscribe to certain honourable obligations, which constitute a guarantee of their commercial morality; but this is pure sentimentality, for a man who would defraud his clients would also unblushingly sign the Institute declarations. It is possible, and this is an advantage, to evict a member who is proved to have misbehaved himself commercially; but the records of justice show that people of doubtful reputation may live threescore years and ten without any positive proof of ill-doing being brought against them. As far as I can see, the principal benefit of being either an Associate or a Fellow of the Institute in its present condition, lies in the pleasure of hearing an occasional lecture, and in the use of the library; but these can be enjoyed, and very properly too, without being a member. At every ballot at which I have assisted, a young man of amiable exterior has presented me with a certain number of "balls," according to the number of candidates, and I have always mechanically placed a "ball" in the affirmative half of the ballot-box, with the consolation of feeling that so many guineas are thus added to the income of the Institute, and the means of paying for creature comforts at the annual *conversazione* thereby increased. There is, however, a privilege attached to membership. It is that fifty years hence,—if foreigners are only as wise as Mr. Ruskin has lately shown himself,—men, like myself, who may live to be eighty-five or ninety years of age, will receive the Royal Gold Medal at the hands of their similarly be-decorated brethren.

It is thought by some that a voluntary examination of youths offers a partial remedy to this state of things, and perhaps twelve years are hardly long enough for the fair trial of that praiseworthy attempt at reform; yet it seemed to me, while attending Mr. Sharpe's lecture at Willis's Rooms, that there were a great many young men in London between the ages of eighteen and twenty-five who were studying architecture; I wondered, too, how each would obtain his first bit of building to do, because in this country the first client is usually obtained by a fluke. Before this voluntary examination was started, a young English architect was introduced to a rich lady, who desired to build a villa in a Continental capital, and he was asked,—"Have you ever built a house in Paris? If not, I cannot employ you." He replied,—"Madame, if every intending client makes a similar rule I shall never build one." The lady expressed astonishment that he could show no diploma,—nothing but formally polite letters of recommendation; and the chances of practical success being thus so egregiously speculative, she very wisely refused to join in the speculation. Herein lies the secret of the success of pluralists. People prefer to employ men of enormous practice, even though they know that such men farm a large number of assistants, and in many instances cannot do more for their clients than sign the plans and contractors' certificates. This is why, had the *Quarterly* Reviewer confined himself to the substance of his first article, called "The State of English Architecture," I would not have attempted to reply to him.

There is a remedy for this state of things, but it is an eminently Quixotic one. Like certain landowners in the Mofussil of India, the Institute council have planted the bamboo, and for twelve years have beaten the tum-tum on the dry bit of land they possess; but few wanderers have come to settle upon it. When Mahomet found the mountain did not respond to his call, he went himself to the mountain. Suppose the council follow his example,—suppose they settle upon the dry bit of land themselves, or at least encourage a certain number of men (not youths) to settle upon it,—to submit, in fact, to a practical examination. Those few who have already passed the classes of "distinction" and "proficiency," ought necessarily to receive the benefits of their industry and zeal; and, logically, they cannot oppose a project for the examination of certain brethren of superior age and position. The younger men would appreciate such a movement in more ways than one. But how to decide upon the nature of an examination, to make it broad enough to do justice to the attainments of numerous divisions of schools? Is it possible to examine a man upon the question of taste? No; but the plea of taste is the easy defence of the public, avowedly illiterate in art matters; the dogma of *De gustibus* has less aided genuine artists than it has successfully shielded professional quacks. Is it possible to examine a man upon the question of design? Most certainly; for, unless he knows how to combine the various building materials in a scientific manner, he cannot design: he must build his structure mentally upon the plan he draws. The real difficulty lies in getting even a few men, who are already Associates and Fellows by purchase, to submit to a practical examination, however general in its bearings. The classically-educated architect would not consent to be examined by Mr. Street; the Mediæval revivalist would, perhaps, be sent back by Professor Donaldson; the "Free Classic" and "Free Gothic" schools would probably refuse to sacrifice at any shrine of examiners except one which had a Swinburne at its ethereal head, and a Morris for its mundane secretary. Then adopt, I say, one of the few good things that latter-day Frenchmen have done; let those who are willing to combine for the purpose of submitting to a broad examination in the building art elect their own examiners by ballot. That no possible examination can ever test æsthetic gifts may very well be admitted; neither can the bravery of the future soldier be tested by his acquaintance with books. No doubt the army loses some "pluck" by compelling officers to pass an examination, and the profession would probably lose some "poetry" by rendering fashionable a similar test. But half a loaf is better than no bread. It would be fairer to sacrifice the chances of obtaining a few heaven-inspired architects than leave the rising mass of mediocrities like myself, and others of far higher attainments than I can claim, to all the known disastrous consequences resulting from the continued absence of any system of technical education.

WILLIAM H. WHITE,
Fellow, Royal Institute of British Architects.

COUNTY GAOLS.*

OWING to the adoption of a new system of prison discipline, it has become necessary to alter or rebuild our gaols to a great extent. Under the system which formerly prevailed, gaols were planned so as to allow a separation of classes of prisoners in groups of apartments or wards,—each class had its suite of sleeping-cells, day-room, work-shed, and exercise yard. But associating the prisoners in a day-room, at work, or at exercise, was found pernicious, partly in relation to evil effects on the prisoners themselves, and partly as to difficulty in maintaining efficient supervision. The main object of the new system is to separate the prisoners one from another as much as possible; in fact, to make each cell a complete prison within a prison.

In order to carry out the new discipline, the late General Jebb (then Colonel of the Royal Engineers) devised a plan of gaols which has since been generally followed as a model, with some variation of detail.† The principal characteristics of this model are:—1. A central hall, and radiating corridors open to the roof. 2. Several floors of cells opening off the corridors; the upper floors being reached by galleries. 3. Heating, ventilation, gas, and water-supply to each cell. 4. A special arrangement of pew partitions in the chapel, whereby prisoners are not allowed to see one another, though they may see the officiating clergyman. 5. Special forms of door and window-fittings and fastenings, alarums, cell furniture, &c.

The central hall and corridors give great airiness and promote free ventilation in the interior of the prison, and at the same time facilitate an efficient supervision. A single watchman can keep guard in the hall, so that no prisoner can move into the corridors without being seen, nor can the warders who have to attend on the prisoners neglect duty. If the occupant of any cell wants anything he may pull an alarum, which will disengage an indicator showing the number of his cell; the attending warder is then bound to ascertain what is wanted; the indicator will remain disengaged until he fastens it again. A warder may see into a cell without being seen by the prisoner, if he looks through a hole in the door, made for that purpose, one side of the hole being covered with wire gauze; or if he opens a small hatch in the door, the prisoner may see and speak to him. The prisoners have to clean up their cells, make beds, &c., and to work in the cells at oakum-picking, shoe-making, tailoring, mat-making, or other work practicable in such small spaces, but they are brought out daily to take exercise, and on appointed days to attend instruction or religious services in school or chapel. Some of the males are told off to do work outside the cells, such as preparing and cooking food, scrubbing, whitewashing, &c., while the females are required to do laundry work. The exercise-yards are generally circular inclosures, about 30 yards diameter, surrounded by a tall iron paling. In these the male prisoners are commonly put to the shot exercise; this is simply marching in a circle, and stopping at short intervals to lay on the ground and raise again a cast-iron ball: the frequent stooping and rising, coupled with rapid walking, is supposed to be good exercise for male prisoners, but free men would probably find it extremely disagreeable. Female prisoners merely walk round and round. The supervision of gaols is managed by intern and extern officers, appointed and controlled by a Board of superintendence, nominated in Ireland by the grand jury of each county, but subject to the supreme authority of the Lord-Lieutenant and Privy Council. There are rules to protect prisoners against unfair treatment by prison officials, and others to sanction summary punishment of prisoners for breaches of discipline. A modern gaol is generally divided into several blocks of buildings, some grouped together and others detached. They may be numbered as follows:—1. Administration. 2. Untried prisoners. 3. Convicted males. 4. Convicted females. 5. Infirmary. 6. Porter's lodge.

1. *Administration.*—In this block of buildings may be found board-room, clerk's office, and waiting-room for the board of superintendence, and for the officials, governor's house, and separate suites of rooms for matron and warders, male and female, a chapel and schoolrooms. It is found convenient to have the administration placed centrally, but with sufficient distinction and privacy between the dwellings provided for the several officers.

2. *Untried Prisoners.*—Prisoners of this class are not subject to such rigorous discipline as those of the convicted class, though their cells generally do not differ in character. Connected with this part of the prison it is usual to provide apartments called reception-rooms, into which incoming prisoners are brought at first, before they are taken to the cells. There is also a room in which visitors to the prisoners can see and converse with them.

The buildings of this block are sometimes extended so as to include quarters for the warders, and schoolrooms. A good arrangement would probably be found in placing the administration apartments and governor's house centrally, with wings at each hand for untried prisoners, and warders' quarters, respectively.

3, 4. *Convicted Prisoners.*—Separate blocks for males and females are provided radiating from a large central hall. The basements are utilised for kitchens, scullery, laundry, drying-closet, store-rooms for food, fuel, clothing, utensils, furniture, &c., workshops, heating apparatus, punishment cells, baths, &c. The planning of these apartments is dependent on that of the cells above, but it does not present any material difficulty. Taking the males' block—at one end may be found baths, punishment cells, &c.; at the other, kitchen, scullery, and heating apparatus; and in the middle, workshops and store-rooms. In the same way in the basement of the females' block may be found at one end, baths and punishment cells, at the other, laundry and drying-closet, and in the middle, clothing stores and workrooms. The fitting-up of baths, kitchen, drying-closet, &c., does not differ from ordinary types. The punishment-cells are for prisoners who commit offences while in gaol; they differ from ordinary cells in being completely dark, and in being provided with double doors and extra thick walls to exclude sounds. However, they must be thoroughly warmed and ventilated; the authorities enforce stringent attention to these points. The ground-floor plan simply consists of a large central hall to roof, and broad radiating corridors also open; the hall may be about 40 ft. diameter, and the corridors about 18 ft. wide. At each side of the corridors there are usually three tiers or floors of cells, one over the other; access to the upper floors is gained by stairs leading to narrow galleries which surround the corridors at each floor, but which do not obstruct the view from the central hall. The corridors are lighted by large windows at the end, and by skylights. The ranges of cells are alike on each floor, and in general all the cells are alike in size, shape, and general fitting-up.

* By Mr. John Brett. See p. 32, *ante*.

† Colonel Jebb's plan is well illustrated in one of the quarterly papers on subjects connected with the duties of Royal Engineers, published by Weale, London.

The minimum space allowable for any cell is 432 cubic feet, but usually more is given; in some good examples the dimensions are 11 ft. long, 7 ft. wide, and 9 ft. high, equivalent to 693 cubic feet. In construction it is usual to build outer walls of stone, with brick lining, and internal walls of brick only, the former from 2 ft. 3 in. thick, and the latter from 1 ft. 2 in. thick. Air-flues 9 in. diameter are sometimes placed in the walls which divide corridors from cells, and in such cases the walls are increased in thickness. It is not advisable to place flues in the walls separating cells, inasmuch as the effect would be to facilitate the transmission of sounds from one cell to another,—prisoners become extraordinarily expert in signalling through the walls. Cell floors are usually boarded, inasmuch as wooden flooring is considered better in a sanitary point of view than flagging or other flooring; internal wall surfaces are whitewashed, not plastered, and all cells are vaulted. Elaborate arrangements for warming and ventilating are usually provided, and generally designed to be partly under the prisoner's control. Fresh air is admitted through the cell window and an opening in the outer wall to any extent the prisoner prefers, but it is also admitted through flues in a way that he cannot control. Foul air is carried off in other flues to a great chimney over the central hall. An upward current is induced in the foul-air flues by heating the chimney, either by means of a furnace specially contrived for that purpose, or by means of waste heat from kitchen, laundry, or other fires. The cells are warmed by heating the ascending current in the fresh-air flues, or by means of hot-water pipes under the floors. It is usual to light the cells with gas, but it has been found dangerous to place the jets within the prisoner's reach. At present the most approved plan is to place the jet in or opposite an opening in the corridor wall, so that the gas may be lighted from the corridor, and so that the prisoner cannot reach it. Another point insisted on by the inspector-general of prisons relates to the apparatus by which prisoners sound an alarum to call up the warders. Hitherto a draw-handle like a common bell-pull has been used, but henceforth a button and spring must be provided: the reason is, simply, that the old projecting handle gave opportunity for attempted suicides. The other fittings and fastenings are well described in Colonel Jebb's book, and need not be referred to here, except that an additional bolt and look is now sometimes provided for the cell-doors. This is in consequence of the remarkable escape of a political prisoner a few years ago; it is supposed that after being provided with a key and the hatch of his door being left open, he put his hand through it and easily opened the old form of lock.

5. *Infirmary.*—In this building it is usual to provide a surgery and various rooms for nurses, clothing, utensils, &c.; large day-rooms and yards for convalescents, and large, airy cells for the sick. The infirmary should be well detached from the other parts of the prison. Epidemics sometimes break out in gaols; so that it would be advisable to have a good deal of accommodation in the infirmary.

6. *Porter's Lodge.*—The porter's lodge consists generally of a living-room, a bedroom, and a waiting-room or office. The only entrance to the gaol is through double-gates at the porter's lodge. A visitor coming in will find the first gate shut behind him before the other is opened, and that the porter will keep a record of the visitor's name, business in the prison, and of the duration of his visit.

Formerly the gallows used to be conspicuous over the porter's lodge; but enlightened legislation in recent years has removed that ominous machine out of view, and happily it is now rarely used in Ireland.

LONDON SCHOOL BOARD SCHOOLS.

DURING the past fortnight the School Board for London has opened six new schools in different parts of the metropolis. The first situate at Cayley-street, Limehouse, accommodates 767 children at a cost including the purchase of site, of 10*l.* 10s. 10d. per head. It is a three-storied building, having the infants', girls', and boys', on the ground, first, and second floors respectively, with ample play-space and separate entrances. The contractors were Messrs. Kirk, of Woolwich, and the clerk of works was Mr. Davey. The second school is in Angler's-gardens, Islington, not far from the Angel. It has room for 1,090 children, and the cost per head, including site, &c., is 14*l.* 11s. 11d. It consists of two separate blocks, one of two stories devoted to infants, entered from Popham-road, and one of three stories for the boys and girls, the ground-floor of which forms a covered playground for all. The uncovered playgrounds are extremely airy, and the entrances are well arranged. Mr. High, of Lower Clapton, was the contractor, and Mr. Elson clerk of works. A third school was opened on Saturday in Bowling-green-lane, Clerkenwell, the accommodation here is 778, and the amount of the contract 6,261*l.* Like the others the infants are on the ground-floor, and the boys and girls divide the first-floor between them. There is ample play-space both open and covered, and the general arrangement is compact and very convenient. Mr. Prichard, of Paul-street, Finsbury, was the builder employed, and Mr. Chapman clerk of the works. Another large school was opened in Bethnel-green-road, situate between Turin-street and Hart's-lane. It occupies an area of some extent, and the elevation exhibits a considerable amount of Portland stone and terra cotta. The caretaker's house, with committee-rooms, &c., has a frontage to Bethnal-green-road, from which the boys enter by a covered way, while the school buildings, which consist of two separate blocks, are set some distance back. The infants' department has two stories, and the boys' and girls' three, the ground-floor of which is open to form a covered playground. Each division has two large school-rooms, and four class-rooms with cloak-room, &c., attached. The contract was 10,822*l.*, and the cost per head, including site, 10*l.* 3s. 5d., the accommodation being for 1,631 children: the works were carried out by Mr. Brass, of Old-street, St. Luke's. The next is a smaller school for about 600 children, placed at the junction of Old and New Castle-streets, Shoreditch, and having by reason of the smallness of the site, the playground placed on the roof of the building, which is a flat, covered with Val de Travers asphalte, and surrounded by an iron railing, 7 ft. high. This, however, is but a temporary arrangement, a large quantity of the adjoining property being "scheduled," so that in a short time ample play-space will be provided on the ground-floor, as usual. The contractors were Messrs. Parsons, of Holloway, whose contract was 4,920*l.*, and Mr. Board was clerk of works for both this and Bethnal-green.

Lastly, a small school, for 235 boys only, was opened at Lewisham (provision being obtained for girls and infants in an adjoining building, lately belonging to the British Schools). The playgrounds are open, and the building neat and commodious, and well fitted for the purpose. The contractors were Messrs. Kirk, of Woolwich, and the clerk of works was Mr. Atkins. The amount of the contract was 1,703*l.*

The architects of the Bethnal-green schools were Messrs. Bodley & Garner. All the others were erected from the designs of the architect to the Board, Mr. E. R. Robson. In the latter schools, warming is effected with open stoves wherever practicable; and ventilation by means of opening the windows and casements, a simple apparatus being employed for this purpose, manufactured for the Board by Mr. Elsley, of Great Portland-street.

SCHOOL BOARDS.

Stourbridge.—At the last monthly meeting of this Board the chairman read the tenders that had been sent in for the new schools about to be erected by the Board. At the previous meeting of the Board it was decided that the original plans should be modified, and fresh tenders were invited. Messrs. C. A. Horton, Brierley-hill, tendered for 3,250*l.* for the schools, and 560*l.* for the master's residence; Messrs. Hilton & Co., Birmingham, 2,749*l.* 9s. and 642*l.* 11s. respectively; Mr. Arthur Scheasley, Leamington, 2,648*l.* and 610*l.*; Mr. Foster, Leamington, 2,163*l.* and 521*l.* Mr. Joseph Chapman and Mr. John Guest, two local builders, tendered for 2,348*l.* and 496*l.*, and 2,348*l.* 10s. and 502*l.* respectively; and, taking into consideration the lowness of the two tenders, it was the general opinion of the Board that the choice should be between these tenders. Mr. Foster, of Leamington, now appeared before the Board with regard to his tender for building the schools. Mr. Foster's tender was accepted at the last meeting, but he declined to find the sureties required. Mr. Foster now said that he declined to find sureties on principle, but if the Board held him responsible for the difference between his tender and the one that might be expected, he would do so. Mr. Foster then retired, and the Board proceeded to discuss the plans, and it was decided that Mr. Foster should be relieved from any liability, and his tender rejected. A short discussion took place as to the desirability of including the master's house in the school building. The chairman thought that as it had been decided at a larger meeting that residences should not be included in the clock-tower, as originally proposed, it would be better to follow their previous action, and only contract for the school building. It was thereupon decided to accept the tender of Mr. Chapman.

Nottingham.—A second school is about to be built by the School Board, at a cost of 10,000*l.*

Chester.—We understand that the contracts for enlarging the Victoria-road infant school have been entered into, and the work will be commenced as soon as the weather will permit; the plans prepared by Mr. Lockwood for the new infant school in Vicar's-lane have been adopted; and that the Commonhall-street building will be opened as an infant school on the first Monday in March, a teacher having been already appointed.

CABMEN'S RESTS.

Langham-place, Regent-street.—At the sitting of the Marylebone Vestry, on the 7th inst., Admiral Oliver in the chair, a report was presented to the Board from the Paving Committee relative to an application from Mr. Macnamara, Q.C., and Colonel Sir F. Fitz Wygram, for leave to place a cabmen's rest at the cab-stand in Langham-place, Regent-street. Mr. Edwards, on behalf of the committee, said they were prepared to recommend the granting of the request providing the rest did not prove inconvenient to the traffic. After some opposition, Sir F. Fitz Wygram said the rests would not be more than 13 ft. long by 6 ft. wide, which was about the size of a horse and cab. He considered London cabmen were the hardest treated men living. The proposed rest would protect them when waiting for hire, and, if adopted generally, would keep the men from the public-house. The motion was adopted by a large majority.

Westminster.—At an ordinary meeting of the Board of Works for the Westminster District, Mr. John Harris, the clerk, read a letter from Mr. Henry Macnamara, applying on behalf of the Committee of the Cabmen's Shelter Fund for permission to erect a shelter at the Knightsbridge Cab-stand, at the northern end of Sloane-street. Mr. Arnts, the surveyor, stated that he had seen the secretary, and had explained to him that the Board would be disposed to assist the committee in their endeavours, but they had no power to sanction such an erection as that proposed. The Board considered the movement as highly laudable, and one deserving encouragement and support; but, being advised that they had no legal power in the matter, they made no order upon the application; yet, at the same time, they would be glad to see a trial made of the shelter in their district, provided the parties placed it there on their own responsibility.

Another Cabmen's Rest at Bristol.—We hear that Mr. Charles Fisher intends to give a cabmen's rest, to be fixed on the cabstand in the Barton. The first rest, presented by Mr. Taylor, and now on the stand at the Drawbridge, is much appreciated by the men. Mr. Fisher has intrusted his order to Mr. Krauss, of Colston-street.

EXPLOSIONS.

Fatal Kitchen Boiler Explosion.—An inquest was held on the 6th inst., on the body of a domestic servant named Margaret Roberts, who was killed by the explosion of a kitchen boiler in the house of Mr. Barrett, New-road, Eccles, Manchester. A report was read from Mr. Lavington Fletcher, the chief engineer of the Steam Users' Association, who had been requested by the coroner to examine the remains of the boiler. He found that the boiler was of cast-iron, and measured 12½ in. in length by 10 in. in breadth, and 10½ in. in height. It had two pipes connecting it to an over-head cistern placed near the roof, one of these pipes being for the downward current of cold water, the other for the upward current of hot water. In each of these pipes there was a stop-tap. These pipes had no branches springing from them, the service-pipes for supplying the bath, the lavatory, and the scullery being drawn off direct from the hot

and cold water cisterns. The pipes, therefore, connecting the cistern with the boiler, which were the circulating pipes, were quite distinct from the service-pipes. One of the service-pipes burst during the recent frost, and when there was a slight thaw, began to leak. To disconnect this leaking service-pipe from the cistern, and thus stop the leakage, Mr. Barrett shut off the two stop-taps that were placed in the circulating pipes, but finding this of no avail opened the hot an cold water taps in the bath, and, blocking up the ball tap that regulated the supply, emptied the cistern. The next morning the plumber mended the leaking service-pipe, left the taps shut off, and said that the fire might be lighted, which was done; but, as the stop taps in the circulating pipes were shut off, there was no outlet for the pressure, and it consequently went on accumulating as the fire went on burning, and the strength of the boiler being overtasked, it was split in two by the expansion of the water. The cause of this explosion, therefore, was not the frost, but the lighting a fire with the stop-taps in the circulating pipes shut off. Such explosions might be prevented by fixing a small reliable safety-valve to the boiler, which would give relief if the pressure were unduly raised. The jury found a verdict of accidental death, coupled with a strong recommendation that no domestic boilers be allowed to work without a safety-valve or other equivalent means of relieving the pressure.

Serious Gas Explosion.—On the 7th inst. an explosion of gas occurred at the chemical works of Dr. Sadler, Middlesbrough. The time-office is a brick structure of one story high, and contains the gas-meter, which supplied a 2-in. pipe from the Corporation main. Whilst a man named John Neave was sitting before the fire smoking his pipe, three of the walls and the roof of the building were blown to pieces, and Neave was thrown some seven or eight yards among the ruins, being picked out much bruised, but with no bones broken. The explosion is supposed to have been caused by a leakage from the supply pipe, which led to an accumulation about the floor.

ST. PHILIP'S, CHEAM COMMON, SURREY.

THIS new church has just been opened, and is for the outlying parish of Cheam, near Worcester Park. The want of proper church accommodation in this neighbourhood is quite remarkable, the neighbouring parish of Cuddington, indeed, has had no church for three centuries! Possibly Henry VIII. pulled it down or incorporated it in Nonsuch House as its private chapel, if so it has disappeared with that famous palace. St. Philip's Church is built for 300 people, and consists in plan of chancel, nave and aisles, chancel aisle, and vestry. The nave is five bays in length, the aisles are of three bays only; there is therefore an arcade of three arches only on each side, with a low clearstory continued along over them and the two western bays.

The material with which the walls are faced inside and outside is Malden red brick, in which material are also the arches of the clearstory and aisle windows, the labels of the arcade, and some of the strings. The columns and arches, mullions and window heads are in Bath stone; the jambs of the windows, &c., are in rubbed brickwork. The roofs generally are covered with brown St. John's common tiles, but the aisle-roofs being of a flatter pitch are covered with green slates. The altar and pulpit of oak, enriched with carving and tracery, were executed by Mr. Forsyth. The builder was Mr. Shearburn, of Dorking. The clerk of works, Mr. Chapman, acting under the architect, Mr. R. Herbert Carpenter.

THE O'CONNELL MONUMENT.

A REPORT reaches us from both sides of the Channel that the O'Connell statue, for many years in the hands of the late Mr. Foley, the sculptor, is likely to be the subject of a lawsuit between the committee in Dublin and Mr. Foley's executors. Through the death of the artist, the completion of the statue has been retarded; and the committee some months ago entered into the proposal to celebrate the centenary of O'Connell next August, by the inauguration of the statue in Sackville-street. Much correspondence has passed between the committee and the representatives of Mr. Foley, and the committee, it appears, insist upon its completion, or to its being handed over to them, that it may be entrusted to other artists. It is, of course, very doubtful that the work will now be finished in time for the proposed centenary celebration, and if the event is commemorated, it must be by the substitution of a model. Several members of the Dublin Corporation are members of the O'Connell committee, and the town clerk is the hon. sec. Under the circumstances, not a few of the citizens of Dublin have given expression to their feelings, that it is no wonder the monument remains unfinished; for, had the committee acted with diligence or judicious prudence, the monument might have been finished long prior to Mr. Foley's death. It is to be hoped that the subscribers' money will not be wasted in any ill-advised lawsuit.

THE PROPOSED NEW INFIRMARY FOR THE HOLBORN UNION AND THE LOCAL GOVERNMENT BOARD.

THE Holborn Guardians and the Local Government Board are again at issue respecting the building of a new workhouse Infirmary, which it appears the Local Government Board have ordered the guardians to erect, but with which order the latter refuse to comply. At the meeting of the guardians last week, the question was asked if it was true that the Local Government Board had called on the guardians to build a new infirmary for the union, when Mr. Pedder replied that it was perfectly true that such a letter had been received, and that the Board was determined to resist this attempt to force the Union into more building schemes, and if they were defeated they would appeal to the ratepayers, and then to the Premier.

ARCHITECTS AND WORKMEN.

SIR,—Mr. Charles Foster Hayward, F.S.A., in his remarks at the Royal Institute last week, said, he thought "that nothing was worse for working men than to be petted and patted on the back as working men have been lately."

I would ask Mr. Hayward, with all due respect, whether it is not just possible to go to the other extreme, and, by treating mechanics as if they were dirt beneath one's feet, to destroy in the man all interest in the work in which he may be engaged. I have worked under most of the leading architects of the day, at one time or another (your honoured self included, Mr. Editor), and I know that whilst a Gilbert Scott incites research and a (late) William Slater, and a Benjamin Ferrey, win the energetic confidence (I might almost say affection) of all under them by their kindly forbearance and consideration for the workmen who carry on their works, there are others,—I do not mention names,—who, by their biting sarcasms and off-handed style of manner, take all the heart out of a man from the very commencement of a job.

There is but one Pope, and no one else claims to be infallible: hence it needs no apology from me when I say that the best architects make mistakes sometimes; even those with "F.S.A." after their name are not exempt from this; and hence there is the less reason for them to make a man feel so keenly that there is a great gulf betwixt ye and me, and to cause us to eat dirt whenever they give us advice, and thus entirely spoil the good they might otherwise do one. We do not want to be architects; we have enough to do to learn our respective trades thoroughly and well; and we do not want patting on the back. But neither do we want to be spoken to, when we ask a civil question, as if we were dogs. Such architects should remember "a man 's a man for a' that!"

A BRITISH WORKMAN.

CONCRETE PAVEMENT.

SIR,—As a regular reader of your widely circulated paper, I have noticed from time to time your remarks as to the advantages of Portland cement concrete in its various branches.

A couple of weeks ago you published a report of a paper read at a meeting in Liverpool on the subject of asphalte as used for road-making, and in this paper a footpath of asphalte on a bed of Portland cement concrete 4 in. thick is particularly recommended, but I, speaking from a practical knowledge of Portland cement concrete in all its branches, beg to suggest to your notice that a footpath laid with Portland cement concrete, composed of eight or nine parts of crushed bricks or stone, to one part of good Portland cement, on a foundation of broken stone or other hard material, forms as hard and as durable a path as can be made by any asphalte, and on account of its lighter colour, it has the advantage of having a much cleaner appearance than the dark brown colour of asphalte.

If the traffic is very great on any particular part, a top dressing (so to speak) of concrete made with granite chips, will, after a short space of time, resist any amount of wear and tear, and, indeed, increases in hardness as it grows older. Then the difference of cost is the chief thing to be considered, consistent, of course, with quality. The cost of laying asphalte is, I believe, when finished about 15s. per square yard, and to be compared with this is Portland cement concrete of the average thickness, at 3s. to 3s. 6d. per square yard, or say, including all preparatory work, and taking as an example a district where the carriage of material is an item, 4s. per square yard. This speaks for itself, and requires, I think, no comment.

This style of foot pavement for streets has been objected to by some on account of the difficulty of taking it up, and relaying it when necessary for the purpose of repairing the gas or water pipes, but this objection has been very simply and inexpensively overcome in this neighbourhood (Newcastle-on-Tyne), viz., by laying in, opposite each shop or house door, a couple of lengths of common earthenware pipe, through which the branch pipes from the mains are passed into the house, and thus, in case of any breakage or leakage, the pipe can be repaired without interfering with the concrete pavement. I have no doubt that this sort of pavement will shortly supersede Caithness or other flagging.

PORTLAND.

THE LATE MR. KENDALL.

SIR,—In your last issue, your correspondent in noticing the various works carried out by the late Mr. Kendall, has erred in stating that Mr. Kendall built "a fine conservatory at Wimpole." Mr. Kendall rebuilt the east wing of the mansion at Wimpole, in 1842. He built a new gateway and park entrance in or about 1849; also new mansion stables in 1851, and the Queen's Lodge. The conservatory at Wimpole was not built by him.

G. E.

LINE OF FRONT, AND THE METROPOLIS LOCAL MANAGEMENT ACT.

AN important judgment was given on Friday, the 8th inst., by Mr. Ellison at the Lambeth Police-court.

Mr. Royeroft had been summoned by the Camberwell Vestry for an alleged infringement of the Metropolis Local Management Act, under the following circumstances. It appears that in the year 1869 Mr. Royeroft leased some property in High-street, Peckham, with a covenant to pull down the old building and erect a new one. He prepared his plans, and had a conference with the Vestry relative to the frontage line. The old building extended over what was supposed to be the frontage-line by 6 ft. 6 in., and in his plan for rebuilding, Mr. Royeroft offered to set back the new building 2 ft. 6 in. Subsequently, on a communication with the Vestry, that body stated that there was some intention of widening the street, in which case Mr. Royeroft would receive compensation under the 74th clause of the Act, but no proposal for compensation was ever offered to him, and last year he commenced to build under the terms of his lease, previously sending plans to the Metropolitan Board of Works. The Board refused to sanction the plans, but made no kind of proposal as to their being altered or amended, and Mr. Royeroft therefore went on with his buildings, setting back the main building 4 ft., and bringing only the shop portion in a line with the houses, and giving up 2 ft. 6 in. to the footpath, considering that under the 74th clause of the Act he was entitled to do so unless he received compensation for the land he gave up, which had never been offered. Mr. Vulliamy, the architect of the Board of Works, afterwards decided that under the 75th section of the Act the buildings projected 4 ft. beyond the building line, and the Vestry then summoned Mr. Royeroft to show cause why the buildings should not be demolished.

On the part of the Vestry it was contended that under the 75th clause Mr. Royeroft had infringed the Act, but Mr. Rowland, on behalf of Mr. Royeroft, urged that the 75th clause did not apply at all, but that the 74th clause, under which the defendant was entitled to compensation if he set back a new building within the line of the old one, was the only clause applicable, and that as the defendant had never been offered compensation, he could not be held liable.

Mr. Ellison, in giving his decision, said he was of opinion, and thoroughly convinced, that the 75th clause had nothing to do with it, but, on the contrary, the case came expressly under the 74th clause, wherein compensation was purposely provided for to meet similar cases. Under that clause the Metropolitan Board had power to require buildings to be set back to such a line and in such a manner for the improvement of any street as the Board should direct, "provided that the said Board shall make compensation to the owner of such building." Now this opportunity had not been embraced under the section as given by Parliament, and intended to be acted upon as fully as the 75th, which gave the power to Boards of demolition in the event of a man putting a building

where one was not raised before. But here the building (an old building falling into decay) did exist, and the owner was not about to alter a window or a door merely, but he really pulled it down. It was then that the Board should have stepped in, and offered reasonable compensation, and, as they had not done so, he must dismiss the summons.

A SMOKY CHIMNEY.

SIR,—In answer to your correspondent, "C. P.," asking if there is a cure for smoky chimneys, I believe from my experience of thirty years that there is, but I seldom operate from the top. The principal reason why chimneys smoke is that there is not sufficient atmospheric air in the room for consumption, and the result is, a downdraught. To cure this introduce or insert a pipe under the floor from the external air to the hearth in front of the stove, fix a hit-and-miss to regulate the draught, and in most cases it will be found effectual. H. B.

COMMENCING TO BUILD WITHOUT NOTICE.

ST. PANCRAS VESTRY *v.* WEST.

AT the Marylebone Police-court, before Mr. Mansfield, Mr. Albert West, builder, of Powis-place, Haverstock-hill, was summoned at the instance of the St. Pancras Vestry for having unlawfully caused the foundation of a new house to be dug out without having given to the Vestry seven days' notice of his intention to build, contrary to the Acts 18 and 19 Vic., cap. 120, sec. 76, and 25 and 26 Vic., cap. 104, sec. 88.

Mr. Cooper, Solicitor to the Vestry, stated that this was another case of flagrant opposition to the law. The defendant had been frequently reminded of the necessity for furnishing a plan of the proposed drainage, and he had had experience in such matters, having been a builder of other houses in the same way, although a single summons had been taken but as a warning. In this case a substantial penalty was desirable, as slight penalties had not operated as sufficient warning to builders.

The facts were proved by evidence.

The defendant pleaded guilty. Fined 40*s.* and costs.

THE LAW OF MASTER AND SERVANT.

HARRIS *v.* HARRIS.

THIS was an action on the 8th inst., before Mr. Under-Sheriff Burchell and a jury, at the Middlesex Sheriffs' Court, to recover compensation for breach of contract. Judgment was allowed to go by default.

Mr. Josiah Harris, the plaintiff, a smelter and refiner in London and Swansea, made an agreement with the defendant, W. P. Harris, that he should enter the employ of Messrs. Harris, Callao, Peru, as engineer, for three years, at 300*l.* a year. Defendant went out at the expense of 117*l.* to the firm; and Mr. John Harris, the manager of the plaintiff's business in London, who was the only witness called, stated that as soon as the defendant arrived at Callao he absconded, and as no one could be found to take his place, the furnace which he was employed as their servant to superintend had to be blown up, and a loss of 1,000*l.* was sustained, besides the 117*l.* incurred in sending him out to Peru.

Mr. Under-Sheriff Burchell remarked that the defendant did not appear, and although the loss was estimated at 1,000*l.*, the sum claimed was 500*l.*, and whatever they awarded they could not go beyond that amount.

The jury awarded the full amount—500*l.*

WHAT WILL BECOME OF THE SHOE-BLACK BRIGADE?

AT the last meeting of the committee of the Charity Organisation Society, Mr. Alsager H. Hill, brought under consideration a question of considerable importance.

Mr. Hill said, that a number of persons came before him who had no trade, and were not in any proper sense labourers. There was, at the same time, an almost unlimited demand for youthful labour, consequent, in part, on the operation of the Education and Factory Acts. He believed that ordinary employment was the best industrial education, and held that, under present circumstances, institutions for bringing children up under artificial conditions need not be multiplied. Boys earned so much in the shoeblack brigades, *that it spoilt them for industrial education.* No one would pay them as much while they were learning a trade. Boys from institutions were not well fitted for the labour market. He looked forward to the institutions becoming more and more mere places for orphan and homeless boys to live at whilst they went out to work. He moved—"That the present principle of educating lads in charitable institutions, apart from the immediate requirements of the labour markets, is inexpedient and conducive to pauperism."

Mr. Russell Barrington, a member of the committee of the East London Shoeblack Brigade, agreed with much that Mr. Hill had said. Circumstances had changed so much that it was high time that the institutions looked about them. His committee had come to the conclusion that the usual practice of dividing the shoeblack's earnings into three portions, one for the boy, one for his bank, and one for the brigade, was not a good one, as it put the boy under a great temptation to understate his earnings. They had decided to hire their stations out to the boys.

Some other speakers followed, and ultimately the motion was withdrawn. We trust, however, that the subject will not be lost sight of. Boys placed in the positions referred to become indisposed,—in fact, unfitted,—for any steady labour, and fall into vagrantish habits, which lead to evil.

CHURCH BUILDING NEWS.

Burgess Hill.—A north aisle is about to be added to the church of St. John the Evangelist, Burgess Hill, Sussex. Mr. Talbot Bury, F.S.A., from whose designs the church was built, is the architect.

Norwich.—The old parish church of St. Gregory, which has been closed for some time past for repairs and restoration, was re-opened on Thursday, the 10th inst. The ancient dilapidated and unsightly roof now assumes something like its original appearance; the panelling being well brought out, and the ancient bosses and carved figures which have for centuries been completely hidden and unnoticed, have been recoloured and regilded, and stand out in bold relief. The specimens of fan graining above the belfry, and the old bosses in the porches, have also undergone restoration.

Ludgershall.—The parish church of Ludgershall has been re-opened after partial restoration. The old square pews have been removed, and uniform sittings of stained deal are now open to rich and poor alike. An oak pulpit and lectern have been added. The works have been carried out by Mr. David Hunt, builder, of Ludgershall, under the direction of the architect, Mr. J. L. Pearson, of London. Last year the chancel was restored, and the choir and organ are now placed there.

Northwood.—Holy Trinity Church, Northwood, Hanley, has been re-opened after the erection of a spire, at the joint cost of Mr. C. J. Homer and Messrs. Meakin. The tower and spire are built of Brownedge stone. The tower is 15 ft. square, and is raised 13 ft. above the old work, the new part forming a bell-chamber. The spire is octagonal, and 50 ft. high above the tower. The height from the ground to the top of the vane is 100 ft. In addition to the work done to the spire, the vestry has been made 3 ft. longer, and ventilators have been fixed in the west and east gable ends of the nave. New seats have been fixed for the choir in the chancel, and the interior of the church has been cleaned, re-painted, and re-varnished. The cost of the spire and other work has been between 600*l.* and 700*l.* Mr. Baggeley, of Stoke, has been the contractor for the stonework; Mr. Matthews, of Hanley, for the choir seats; and Mr. Bickley, of Hanley, for the painting, &c. The whole has been carried out from the designs and under the superintendence of Mr. Ralph Dain, of Hanley and Burslem, architect.

Newmarket.—A public meeting has been held, the Bishop of Ely presiding, for the purpose of raising funds to erect a memorial church to the late Lord George Manners, in the parish of All Saints, Newmarket. The present church being inadequate, damp, and in bad repair, it is proposed to build a new church on the site. A committee was formed, and nearly 500*l.* at once subscribed.

Shrewsbury.—A new font, executed in Caen stone, by Mr. J. Maddox, of this town, has been placed in St. Michael's Church. The bowl is an irregular octagon, and on the smaller, or cardinal faces, are niches containing figures of the four Archangels. The larger faces are filled with panels, the subjects being the Baptism of our Lord, St. Catherine, borne by angels, angels as the guardians or protectors of children, and Christ blessing children, all carved in high relief. The architect is Mr. Haycock, and the sculptor Mr. R. L. Boulton of Cheltenham.

Farncombe.—The pretty church of St. John the Evangelist, in the Early English style, designed by Sir G. G. Scott, part of which was erected in 1847 on a site given by the late Mr. J. More-Molyneux, has now been completed by the addition of a chancel aisle and south aisle.

Matfield Green.—This picturesque hamlet, in the parish of Brenchley, has been the scene of an interesting ceremony, namely, the laying of the foundation-stone of a new church. The site, which is presented by Mr. Philip Roberts, is a little more than half a mile to the south-west of the green. It is on the summit of a hill close to the spot known as Cork's-pond, the actual site being on Kingstool farm, in the occupation of Mr. Thomas Ditton. The style of architecture of the new church is to be Gothic (fourteenth century), and the stone with which it is to be built is sandstone, from the estate of Major Lempriere, Stone Court, Pembury. The building is intended to accommodate between 200 and 300 persons. The front elevation will be facing Tunbridge Wells, where there will be three windows, a niche, and the porch-door. On the Lamberhurst-road side there will be four windows, and at the east and west ends of the building, there is also to be a window. A side entrance will likewise be supplied. The tower will be in accordance with the style of architecture adopted. Mr. Tyerman, of London, is the contractor, and Mr. Braid Campneys, the architect. The estimated cost of the structure is 1,700*l.*

VARIORUM.

SPEAKING of foreign competition, *Capital and Labour* says,—"We have been informed, on good authority, that an eminent firm in London, engaged in the manufacture of beautiful light wood upholstery, chiefly for bedroom suites, have been so hampered by the restrictive rules of the men in their employ, numbering about 300, as to find it impossible to carry on their operations at remunerative prices. They have therefore modified their plan of working, and for some time most of their goods have been made in Sweden, taken to pieces, packed, and sent to England, and then put together again. The consequence is, that this firm employs about forty men, instead of 300, in this country, and the work produced is far cheaper and better, and can be sold to the public at much lower prices." —— Old Bank notes! Hear what *Cassell's Family Magazine* tells about them:—"Bank of England notes are never reissued, but when paid in for gold are at once cancelled. They are then preserved for seven years, so that inquiries relative to forgeries or frauds on which the notes may throw light may be answered. The stock of paid notes for seven years numbers 94,000,000, and fills 18,000 boxes, which if placed side by side would reach three miles. Pile the notes one on another, and the pile would be eight miles long. Join them end to end, and you will have a ribbon 15,000 miles long. Arrange them side by side, and you may more than cover Hyde Park with them. Finally, their original value was over 3,000,000,000*l.* sterling, and their weight more than 112 tons." ——Housetop gardens are spoken of in the *Gardener's Magazine*:—"Housetop gardens have not attained to the importance predicated of them in the days when the lowering of the price of glass brought that useful article into demand for a thousand uses unthought of previously. But a sufficient number of examples are to be found, in London for example, to suggest that the covering of roofs with glass will in a few years become common. The photographers have given an impetus to the enterprise by showing how sunlight, previously wasted on unsympathetic tiles, could be utilised for the advantage of mankind. A housetop garden not only provides a source of pleasure, and it may be even of profit, in itself, but it adds materially to the comfort of a dwelling by equalising the temperature of the upper rooms. By screening the sunshine from the roof, the suffocating heat that often prevails in houses in the height of summer is abolished, and in the depth of winter the chambers nearest the roof are some degrees warmer than they would be were the roof exposed to the chilling influence of wind and frost and snow. A model-housetop garden is in process of construction, to 'crown the edifice' lately erected by Messrs. Barr & Sugden in King-street, Covent-garden, and as it is to be adapted on scientific principles to first-class plant-growing, it will, no doubt, give an impetus to this department of urban horticulture."——The *Practical Magazine* says,—"With regard to common modern cooking ranges there is one thing which always seems unaccountably neglected. The makers of kitcheners seem to hold many different opinions as to what are the requirements of ovens when adapted for any special purpose, and so they multiply them, and it is no rare circumstance to find even so many as five ovens connected with one fire. These ovens, or according to the use to which they are applied, closets, require different temperatures. Very few of the designers of kitcheners appear to know this. Names are given to the ovens,—such as 'Roaster,' 'Baker,' 'Plate-warmer,'—but no provision is even

made for the special regulation of suitable temperatures. Sometimes the oven that first receives the heat from the fire is named 'The Roaster'; then the second oven, or that which had only the heat which the first oven had not absorbed, was called 'The Baker.' As a matter of fact, an oven for baking bread should have a thermometric temperature varying from 350° F. to 450° F., whilst one for roasting meat is properly heated at a temperature between 180° and 200°. Again, the provision for ventilation in the latter should be ample. In the former,—or that for baking bread,—provision for ventilation is not required. If the 'roaster' is not well and sufficiently ventilated, meat is as it were parboiled in an atmosphere of vapour; if the 'baker' is ventilated, bread is dried, and the outside often becomes tough and hard."

Miscellanea.

The New Glenglassaugh Distillery.—The extensive erections necessary for the work of distilling at Glassaugh, parish of Fordyce, in the county of Banff, are now approaching completion, and operations will be commenced there early in the new year. The buildings are of a character which have attracted considerable attention, and possess specialities not common in similar establishments in the north. The distillery buildings are situated at the entrance to the ravine, about 200 yards below the turnpike-road; they cover a surface of about 400 ft. along the course of the stream, and from one end of the site to the other there is a fall of 40 ft. The promoters secured the co-operation of Mr. William Sellar, son of Mr. Sellar, Keith, who, both in this country and Australia, has had the practical management of similar works. Mr. Sellar, in conjunction with Mr. Wilson, coppersmith, Portsoy, made a general plan and disposition of the furnishings of the buildings; and Mr. Melvin, of Reid & Melvin, architects, Elgin, prepared the working plans, and had them carried out under his superintendence. Contracts were taken for the various departments of the work. The mason was Mr. Barclay Newmills, of Keith; the carpenter, Mr. Wm. Duffus, Cullen; the slater and plumber work was taken by Mr. George Macdonald, Portsoy; and the plasterers were Messrs. M'Iver & Younie, Cullen and Elgin. The cost of the houses and fittings is estimated at 10,000*l.*

Labour and Wages in Russia and Austria.—The *Eastern Budget's* correspondent at St. Petersburg, writing on the 20th inst., says:—"Shortly after the beginning of the new year a commission, under the presidency of M. Walnyeff, Minister of Domains, will consider the draft of a new law for regulating the wages of labourers and servants in Russia. The object of this measure is not, as in other European countries, to make concessions to working men as an important element of society which might become dangerous if it were discontented, for Russia has nothing to fear on this account, her abundant and undeveloped resources giving plenty of work for all who choose to ask for it. The necessity for regulating wages in Russia has rather arisen from the abolition of serfage, which would have produced a most disastrous effect on Russian industry if the Government had not at once recognised and grappled with the danger. The tendency of the regulations first issued on the subject was to protect the employer against the workmen, as the latter, being no longer forced to work, was unwilling to work even for money. These regulations were issued in 1861, and they were followed by others in a similar spirit in 1863, 1869, and 1870, when strikes were very prevalent. All the above regulations were brought together in a code in 1871, which is now to be transformed into a law by the commission under M. Walnyeff."

Street Names on Lamps.—The works committee of the Clerkenwell vestry, on the 7th inst., reported that the clerk had laid before them an alphabetical list of street names in each ward of the parish with the view to directions being given for the carrying out of this work with regard to the house numbers and indexes to be placed on each lamp, and other details, which subject had not been dealt with, owing to the unfavourable state of the weather. They recommended that such list be placed in the hands of the surveyor, with the view to the work being carried out as speedily as possible. The recommendation was unanimously agreed to.

The Anglo-French Submarine Communications.—The promoters of the Anglo-French Submarine Railway Company say they are organising the preliminaries, and have determined to commence at once the actual work of sinking and driving, leaving the expense of going to Parliament to a future date, when the driftways or headings are nearly complete. The first step would be the sinking of two shafts on each coast, and the driving thence, between shore and shore, two small parallel driftways or headings, with cross passages connecting the driftways at intervals, by which means the ventilation of the works during construction would be assured. It is for the execution of this work that the company called the Anglo-French Submarine Railway Company has been registered. The necessary land for preliminary works has been purchased and paid for (ten acres at the South Foreland), and at present there is no necessity therefore for this company to go to Parliament to purchase land on the English coast. Neither do they require any concession at present from the French Government, as the land for the preliminary works on the French coast has also been purchased and paid for.

Monument to the late Rev. Canon Savage. The monument to the late vicar of Nuneaton (the Rev. Canon Savage) has at length been placed in the chancel of the Nuneaton Parish Church. The monument, which is of white marble, polished, is placed upon the chancel-wall, immediately over the tomb to the memory of Sir Marmaduke Constable. Two corbels of white polished marble, fixed into the walls, the fronts richly carved, with ivy and convolvulus, form the support: upon these is a moulded plinth, with under-mould, enriched, of polished white. Upon the plinth are two pillars, of polished Lizard serpentine marble, with moulded bases of pure white, and capitals of alabaster, carved with the maple-leaf and passion-flower. The pillars support a moulded arch, with a moulded and carved capping at the top. The spandrels of the arch are delicately enriched with geranium and ivy. The background of the monument is of polished white marble, and forms a panel, upon which is neatly engraved, in black letters, the inscription. The work has been executed by Mr. Seager, monumental sculptor, of Coventry.

Alexandra Palace.—It is the intention of the directors of the Alexandra Palace Company to hold, in the course of the ensuing season, at the Alexandra Park, an exhibition of cab-horses and cabs, and to appropriate a sum of 200*l.* to be distributed in prizes for cabs in the best condition, and to drivers who have been longest in the employment of one master, and who have never been charged with cruelty to their horses, reckless driving, drunkenness, insolence, or other offences. The exhibition will be on an extensive and complete scale. It will be held at the close of the London season, when cab-drivers will be able to attend in large numbers. The stables at the Alexandra Park, which will afford accommodation for 400 horses, will give special facilities for the intended show. The condition and comfort of cabmen, and the desirability of providing them suitable shelter, is a subject which is now engrossing public attention, and this competition may assist to bring about results beneficial to the interest of the cab-driving community, and the public at large.

Fatal Accident to a Clergyman at Lincoln.—At four o'clock in the afternoon of the 6th inst., a shocking accident occurred to the Rev. J. S. Gibney, vicar of St. Michael-on-the-Mount, Lincoln, and a minor canon in the cathedral. The unfortunate gentleman visited the School of Art (of which he was secretary), which, owing to the late severe weather, was undergoing repair. He ascended the roof where the workmen were employed, and whilst inspecting the work done he stepped on a skylight, which gave way and carried him a distance of about 20 ft. into the room below. Assistance was immediately rendered, but life was found to be extinct, the deceased, who was about 50 years of age, having broken his neck by the fall.

The Extension of the Kirkgate Market, Leeds.—The Town Council having already granted 40,000*l.* for this improvement, the work is to be prosecuted vigorously, and Mr. Morant, the borough engineer, has already received instructions to prepare the detailed drawings of the fish-market.

The Hampstead Fever Hospital.—At the Metropolitan Asylums Board, on January 9, Mr. Galsworthy proposed the motion of which he had given notice, in reference to the Hampstead Hospital:—"That having regard to the letter of the Local Government Board, dated 18th of December, 1874, the Hampstead committee be, and are hereby, now requested to proceed under the reference to them of the 24th of October last, to obtain plans for the construction of the buildings at Hampstead." Mr. Galsworthy said, as to the question of damaging property, the large proportion of property by which the site was surrounded had been built since the buildings had been erected as a small-pox hospital, so that the property had come to the hospital instead of the hospital going to the property. He contended that the site was in every respect eligible for the purpose, and that a better one could not be obtained in the vicinity of the metropolis. Mr. Burt seconded the motion, which after discussion, was carried by a majority of twenty-eight to four.

Improvements at Guildhall.—The City Lands Committee of the Corporation of London, to whom the subject had been referred for consideration, have presented a report to the Court of Common Council, through their chairman, Mr. Edward Hart, submitting a model for the construction of a new Council chamber, at an estimated cost of about 50,000*l.*, exclusive of fittings; and also a plan for the re-arrangement and reconstruction of the committee-rooms and offices on the north side of Guildhall, at the further estimated cost of about 56,000*l.*, amounting together to 106,000*l.* The committee recommend that the proposed new Council chamber should be at once erected, agreeably to the model submitted to them, at the estimated cost of 50,000*l.*, exclusive of fittings, and that the reconstruction of the committee-rooms, courts, and offices be proceeded with after the new Council chamber shall have been completed. The area of the Council chamber within the screen would be about 2,100 square feet, compared with 1,645 square feet in the present apartment.

The Fitzwilliam Museum, Cambridge.—Important alterations and improvements, says the *Bedfordshire Times*, have lately been completed at the Fitzwilliam Museum. The staircase, which was complained of as cramped and ineffective, has been altogether remodelled and extended. This has been effected by a re-arrangement of the features of the plan, no external enlargement being possible. By lowering the floor of the entrance to the level of the upper landing of the portico, the architect, Mr. E. M. Barry, R.A., has dispensed with three steps at the principal doorway, and has made it possible to construct a handsome staircase with two ascending flights and two descending flights, leading to the picture and sculpture galleries respectively. Screens of coupled columns of Genoa green marble separate the flights of stairs, which are finished with massive balustrades of coloured marble. The principal entrance to the picture galleries is ornamented with two white marble figures about 8 ft. high, by Mr. Wyon, sculptor.

Maidstone Drainage.—A special meeting of the Maidstone Local Board of Health was held at the Town-hall, on the 6th inst., to consider the scheme of drainage submitted by Mr. Angell, in his report of the 15th December last. Mr. Lewis Angell having, in reply to various members of the board, given an explanation of his scheme, Alderman Ellis moved.—"That this board, having heard Mr. Angell's explanation of his scheme for the drainage of the borough, at an estimated cost of 30,000*l.*, it is resolved that the meeting approve of the same." With regard to the cost, he said, the estimate of Mr. Livingstone, a short time ago, for the completion of the sewage of the West Borough, King-street, and other places, together with the cost of 15,500*l.* for the outfall sewage, made a total of 28,052*l.*, so that those figures, as they did not include the outfall at Tovil, came substantially to the amount calculated by Mr. Angell. After some further discussion, the motion was carried *nem. con.*

Sharpness Docks.—Another leak has been discovered in the sill of the lock of the new docks at Sharpness. It is hoped that the damage may not prove to be of serious extent. Numbers of divers were employed last week with a view of repairing the mischief, which it is feared has arisen from a sufficient depth of concrete not having been laid.

The Archæological Museum at Lisbon.—Professor Soromenno writes:—"There is at Lisbon an archæological museum, in which fragments of all kinds are heaped together, but there is little that is valuable. Two stones have lately been exhibited there, found in Algarve, and bearing an inscription in what were said to be unknown characters. The curator consulted nobody in Lisbon, but sent a so-called fac-simile of the inscription to sundry archæologists in England, France, and Italy. The inscription was not deciphered. In fact, no one could decipher a fac-simile which in no way reproduced the stone. And yet the inscription is perfectly readable, and the characters are Hebrew, as any one who looks at them will see at a glance. Only the Hebrew alphabet is not known to the managers of the museum, who are architects and archæologists. I mention this fact for the honour of the country."

The Noise of Towns.—It is probable that there is no form of human suffering which meets with less sympathy or regard from those who do not suffer from it than the suffering caused by noise. The man of hard, healthy, well-strung nerves, can scarcely imagine the real distress which men of sensitive nerves endure from ill-regulated noise—how they literally quiver and shiver under it. Now, of course, the larger the town, the more varied and the more abundant is the noise in it. Even the domestic noises are dreadful to a man of acute nervous sensibility. In the City we have done much to remove this evil. The asphalte pavement has wrought wonders; the police have been also efficacious in putting a stop to some of our roughest and most discordant cries; and yet there is a volume of noise, ever rising up and filling the air, which must shorten many a life, and which must be a permanent source of misery.—*City Press.*

Accident in the City.—On the 6th inst. a shocking occurrence took place at a partially erected building in Jewin-crescent, City, which is being constructed by Messrs. Crabb & Co., builders, for Bride & Hoare, brace manufacturers. A number of men were employed here, and just before dinner a large girder was raised by means of a rope being ajusted round a stack of chimneys in connexion with Innes's Commercial hotel. The girder was left partially raised, and the men went to dinner—some eight or nine of them, however, remaining on the scaffold. Just previous to the men commencing work again, the stack of chimneys gave way, and falling with a frightful crash on to the scaffolding, broke some of the heavy beams and poles into splinters, carrying with them five of the unfortunate men.

Accident in Bradford.—On the 6th inst., an accident of a serious character happened to a labourer named Silvester Dempsey, who was working on a building in Darley-street. Some dwelling-houses in that street, adjoining the shop of Messrs. Holmes, drapers, were being altered, and Dempsey was engaged in one of the cellars undermining an archway. While he was digging the archway gave way, and he was almost buried. When he was extricated, it was found that he was seriously injured. He was removed to the infirmary in a cart, and on being examined it was found that he suffered from a scalp wound, a fracture of the right arm, a compound fracture of the left knee-joint, and some injury to the back.

All Souls College.—The work of the restoration of the chapel is being actively pushed on. The reredos has made considerable progress during the past year. The architecture is completed, about two-thirds of the sculpture is *in situ*, while all the statues, with the exception of the lower stage and some of the small statuettes, have been completed and placed on pedestals. The reredos will consist, when completed, of thirty-five statues and nearly one hundred statuettes, surrounding a sculpture of the Crucifixion, each of the statues standing in an elaborate canopied niche. The typanum of the reredos contains a group representing the Judgment. The sculptor is Mr. E. E. Geflowski, of Camden-road, London; and Sir Gilbert Scott is the architect.

Enlargement of the Manor House, Hughenden.—A rumour has reached the *Church Herald* from Buckinghamshire that the Prime Minister is likely to be married this spring to the widow of an English peer. In view of this coming event, the Manor House, Hughenden, is about to be enlarged by the addition of a new wing from designs by Mr. Vernon, architect.

Mr. and Mrs. German Reed's Entertainment.—The entertainment provided by Mr. and Mrs. Reed is always so gay, so charming, and withal so entirely free from the least taint of impropriety or vulgarity, that we are unaffectedly glad to hear that the programme provided by them since Christmas, at St. George's Hall, has proved very attractive, "The Three Tenants" and "Too Many by One" being received with very great applause. They intend to produce in a few days another new "First Part," from the pen of Mr. Gilbert A'Beckett, entitled "The Ancient Britons,"—an imaginative sketch of the state of Great Britain some three thousand years hence; and abounds, we hear, in humorous hits at modern manners and customs. Mr. German Reed composes the music, and Mr. O'Connor paints the scene of the ruins of Westminster. Mr. Corney Grain has made a great advance in his art, and stands now unrivalled in his special path. The entertainment altogether is delightful.

The Proposed Fine Art and Industrial Exhibition at York.—On the 8th inst. a meeting of the promoters of the contemplated Fine Art and Industrial Exhibition for this city, on a similar plan to the exhibition in 1866, which was so successful, took place in the Guildhall; Alderman Hargrove in the chair. The Lord Mayor was added as a member of the committee, and a brief report was read, showing that negotiations would take place between public bodies preparatory to obtaining a suitable site, which it was hoped would be Bearpark's Garden, adjoining the Yorkshire Museum and the Wilberforce School for the Blind.

Theatres on Fire.—A writer in the *Morning Post* says, at some theatres it is difficult between the acts to leave the stalls (especially for ladies) without going through a sort of hurdle-race, the practice of managers being to place chairs at the side-entrances of the stalls (not too wide as they are constructed), and so completely to block up the egress—a practice which must, on the alarm (false or true) of fire being raised, lead some day to a great disaster. Cannot the Lord Chamberlain, who has now (after six years' license of immoral dancing) taken care to preserve our minds from evil, do something to protect our bodies from destruction?

The new Town Hall at Bournemouth was formally opened on the 6th inst. by Sir George and Lady Gervis, and celebrated by a public luncheon. Among the speakers were Mr. R. Stephens, the Lord-Lieutenant of the county of Hants, Admiral Salivan, the Right Hon. W. Cowper-Temple, Sir Henry Drummond Wolff, M.P., and other gentlemen. Mr. Cowper-Temple spoke with pride of the position Bournemouth had recently attained, and referred to the fact that the Premier and other Cabinet Ministers had been benefited in health by visiting the town.

Wallingford Grammar School.—We are glad to learn, says the *Nottingham Daily Express*, that our townsman, Mr. Sidney R. Stevenson, architect, of Imperial-building, has succeeded in competitive designs for the Grammar Schools at Wallingford, Berks. Three sets were selected by the governors of the school out of twenty-three which were sent in for competition, many of which were from London firms. The governors, however, decided to submit the choice to Mr. Hawkins, the consulting architect of the Education Department, who gave the award to Mr. Stevenson.

Tea Meeting and Ball of the Joiners at the Crewe Works.—The fourth annual tea-meeting and ball of the joiners employed at the Deviation Works, took place at the Mechanics' Institution on the 19th inst. There were two sittings, about 200 persons being at the first, and fifty at the second. After tea, Mr. Turner, who occupied the chair, said, whatever changes time might make in them, he hoped that, from year to year, they would meet in the old friendly spirit, make many friends, and be able to help a brother in distress. Dancing and songs were fully enjoyed.

Opening of a New Exchange at Hanley.—A new exchange was opened on the 6th inst., at Hanley by Lord Wrottesley, Lord-Lieutenant of Staffordshire. At the banquet which followed Sir C. B. Adderley complimented the county upon the Exchange, and he loooked forward to the institution being a means of promoting union among all classes by increasing an interest in their own affairs.

Bath Abbey Restoration.—The Bishop of Bath and Wells presided on the 6th inst. at the annual meeting of the subscribers to the Bath Abbey restoration, a work which was inaugurated ten years since by the late Rev. Prebendary Kemble, rector of the city. The work has cost upwards of 30,000*l.*, and is now drawing to a close. The work has included the groining of the roof, the introduction of numerous stained glass windows, the removal of the tablets from the floor, and the placing them on the wall, the re-seating af the choir and nave, and the reparation of the walls and roof.

Clearing out of the Acropolis.—M. Burnouf, director of the French School of Athens, has just made an appeal to the friends of the fine arts. He calls for their co-operation to complete the clearing out of the Acropolis. There still remain, he says, 110,000 cubic yards of earth to be carried away, and with 150,000*f.* the work might be executed. This mount, a fortified enclosure, as all know, contains the Propylæa of Mnesicles, the Parthenon of Ictinus, and the temples of the Erectheum, Victory, and Minerva Poliades.

Salisbury Cathedral.—The restoration of the cathedral has proceeded but slowly during the past year, and much remains still to be done. The marble and stone work of the eastern transept and choir has been completed. A pavement of encaustic tiles and marble has been laid on the floor of the Lady Chapel, and the restoration of the thirteenth-century choir-stalls has been proceeded with. The two large tombs on the north and south sides of the choir, being those of Bishops Bingham and William of York, have also been restored.

A New Tower for St. Andrew's Church, Herts.—Five years ago, a new church was built for the parish of St. Andrew's, all but the tower. Earl Cowper, a few days since, wrote to the rector that he would build a new tower for the church, on which a debt of 500*l.* was remaining, part of 1,000*l.* borrowed of Mr. R. Smith. A meeting of the parishioners having been summoned, one of the churchwardens received a letter from Mr. Smith, stating that he had cancelled the debt for 500*l.* and returning the promissory note.

Hull Waterworks.—The Corporation of Hull have met to appoint a manager of their waterworks, in room of Mr. Dale. After considerable discussion, and after the voting had been taken, the scrutators informed the Council that Mr. David Maxwell, of Dundee, had received 38 votes; Mr. Alexander R. Binnie, 9; Mr. T. Milnes Favell, 3; Mr. George H. Stayton, 2; and Mr. G. H. Wood, 1. Mr. Maxwell was, therefore, declared duly elected.

The Railway from Moorgate-street to Liverpool-street.—Under the guidance of Mr. Myles Fenton, general manager of the Metropolitan Railway, and others, a party of gentlemen, on the 5th inst., inspected the new extension of that line from Moorgate-street station to Liverpool-street, which is subsequently to be continued to Bishopsgate-street. It is expected that the junction with the Great Eastern Railway will be effected in about a fortnight, and the connexion with Bishopsgate-street some months later.

A Noiseless Pavement for Oxford-street. On Saturday afternoon about 150 of the inhabitants of Oxford-street met in one of the large show-rooms of Messrs. Jackson & Graham for the purpose of conferring together as to the best means to be adopted with a view to induce the Marylebone Vestry to lay down a noiseless pavement along the entire length of Oxford-street. A deputation is to wait upon the vestry at its next meeting, and present a memorial praying for the laying down of a noiseless pavement.

Carpenters and Joiners' Wages.—At a meeting of carpenters and joiners held at Sheffield last week, it was finally decided to demand from their employers an advance of 2*s.* on their present rate of wages, and to press for a reduction in the number of working hours. At present they work fifty hours per week, but they expressed their intention of not working more than 49½ hours in future. Seven hundred men will be affected.

Gloucester Cathedral.—Workmen are now erecting scaffolding at the great window of the north transept of Gloucester Cathedral, prior to the placing therein of the memorial of Lady Caroline Susan Hicks-Beach. The present glass will not, however, be removed until the spring.

Sherfield.—The decoration of St. Leonard's Church was commenced four months since, and is now nearly completed, and sufficient has been done to enable the visitor to form an idea of what the effect of the whole will be. The style of decoration is that known as "Sgraffito." The inside walls, from which the old plaster has been taken off, are adorned with designs of various colours in the new plaster, with which some metal is compounded, rendering it hard and durable. The whole of the decorations are original. Mr. J. W. Hugall, of Oxford, is the architect; Messrs. Wheeler Brothers, of Reading, are the contractors, with Mr. Vickery as clerk of the works.

Masters and Workmen.—On the Tuesday following Christmas-day, Mr. Henry W. Timewell, builder, of Islington, entertained at his own house all his *employés*, and at the end of the dinner made a few fitting observations in welcoming his men to his own table. Mr. Brunning (clerk) returned thanks on behalf of those present, and alluded to the interest shown by Mr. Timewell in those about him.

A New Town Clock for Wellingborough.—The horticultural show of 1870 having produced a surplus of 180*l.*, a clock-tower was suggested to be built in the market-place. The cost, between 600*l.* and 700*l.*, being too much, it has now been decided to place a clock in the tower of the Exchange, the tender of Messrs. Gillit & Bland, of Croydon, for 139*l.*, being accepted.

Death of a Builder's Foreman.—An inquest was held on January 7th, at the house of Mr. C. Walker, in the Friars, Oxford, on the body of Thomas Maslen, who was some years ago foreman to Mr. Wyatt, builder, St. Giles's, and who was found dead in his bed the previous morning. After hearing the evidence, the jury returned a verdict of "Died by the visitation of God."

Carpenters' and Joiners' Ball.—On the 5th inst. the operative carpenters and joiners of Coventry gave a ball in St. Mary's Hall, on behalf of the funds of the Coventry and Warwickshire Hospital. There was a very fair attendance.

Fall of a Building in Limerick.—According to an Irish paper, the corn stores of Messrs. Barrington, in Limerick, have fallen to the ground. They were built only a few months ago at a cost of 30,000*l.*

The Congregational Memorial Hall.—The Congregational Memorial Hall in Farringdon-street will be opened on Tuesday, the 19th inst. The event will be celebrated by a dedicatory service, public meetings, and a conversazione.

Increase of a Surveyor's Salary.—The salary of the county surveyor of Wilts has been increased 40*l.* a year in consequence of additional duties thrown upon the county by the expiration of turnpike trusts.

Royal Architectural Museum. — The drawings and models for the prizes offered by the Goldsmiths' Company for designs for plate, are now being exhibited in the Museum.

TENDERS

For additions to schools at Haverstock-hill. Mr. Elijah Hoole, architect:—

Ball & Wicks	£347 0 0
Campion	315 0 0
Kitchener	265 0 0
Knight (accepted)	245 0 0

For villa at Eastbourne. Mr. R. K. Blessley, architect:—

Oxley	£2,890 0 0
Roberts & Co.	2,769 0 0
Bruton	2,750 0 0
Skinner	2,694 0 0
Hemming	2,632 0 0
Vidler	2,587 0 0
Steer	2,525 0 0
Perigoe	2,500 0 0
Longley	2,497 0 0
Peerless (accepted)	2,465 0 0

For Royal Aquarium, Winter and Summer Garden, and Concert-hall, Westminster. Mr. A. Bedborough, architect. Quantities by Messrs. R. L. Curtis & Son:—

Brown	£90,500 0 0
Waldram	88,745 0 0
Brass	88,373 0 0
Trollope & Sons	85,236 0 0
Perry & Co.	79,999 0 0

For alterations and additions to Mr. J. S. Stone's Agricultural Implement Warehouse, Newport, Monmouthshire. Contract No. 2. Mr. E. A. Lansdowne, architect. Quantities not supplied:—

Williams	£714 0 0
Jones	677 0 0
Williams & Sons	673 0 0

For alterations and additions to the Rectory, Old-street, St. Luke's. Mr. Gordon M. Hills, architect. Quantities by Mr. W. Smith:—

James & Son	£2,554 0 0
Hill, Higgs, & Hill	2,380 0 0
Manley & Rogers	2,319 0 0
Newman & Mann	2,275 0 0
Moreland & Nixon	2,274 0 0
Dove Bros.	2,245 0 0
Seeley & Son	2,163 0 0
Bayes & Rammage	2,090 0 0
Grimwood & Sons	1,960 0 0
Cullum (accepted)	1,956 0 0

For alterations and repairs to 1, America-square, Minories. Mr. Lewis Solomon, architect:—

Mark	£880 0 0
Crabb	725 0 0
Cohen	700 0 0
Palmer	695 0 0
Sparks	681 0 0
Downs	675 0 0

For alterations and repairs, New Oxford-street. Mr. Lewis Solomon, architect:—

Richard	£317 0 0
Cohen	206 0 0
Woods	174 0 0

For building coach-house and stable, Rectory-place, Woolwich, for Mr. T. Lett. Messrs. Wm. Gosling & Son, architects. Quantities supplied:—

Harwood	£289 0 0
Vickery	255 0 0
Sonnex	252 10 0
Johnson	250 0 0
Cropper	247 7 0
Raby	247 0 0

For reinstating house and shop damaged by fire, Edenplace, Charlton, Kent, for Mr. Thomas Smith Cowell:—

Smith	£137 10 0

For alterations and additions to Toksowa House, Dulwich, for Mr. H. Lockins. Mr. E. A. Gruning, architect. Quantities supplied by Mr. Edward Bowen and Mr. Thomas Nixon:—

		Credit for old materials after pulling down.
Holland & Hannen	£5,550	£60
Colls & Sons	5,343	17
Brass	5,334	75
Jerrard	5,285	50
Lawrence	5,125	15
Killby	5,119	100
Nixon & Son	5,047	50
Newman & Mann	4,996	—

For repairs and decorations at St. John's-hill House, Battersea Rise. Mr. E. C. Robins, architect. Quantities not supplied:—

Newman & Mann	£1,125 0 0
Gregory	1,057 0 0

For the erection of the first portion of Chancery-buildings, Chancery-lane. Mr. A. Bridgman and Messrs. Nelson & Harvey, architects. Quantities by Mr. J. Barrett:

Bracher & Son (accepted)	£5,990 0 0

For new coffee-room and dining-room, Bell Hotel, Bromley. Messrs. Waring & Nicholson, architects:—

Smith	£207 0 0
Arnaud	197 0 0
Payne & Balding	196 10 0

For new warehouse, Berwick-street, Oxford-street, for Messrs. Pickford & Co. Mr. Fred. Chancellor, architect. Quantities supplied by Messrs. R. L. Curtis & Sons:—

Brown	£6,147 0 0
Conder	6,022 0 0
Sharpington & Cole	5,915 0 0
Brass	5,895 0 0
Rider	5,803 0 0
Foster (accepted)	5,453 0 0

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C. H. W.—O. S.—E. A. L.—R. A.—A. V.—H. G.—F. R.—R. P. S.—R. T. S.—J. H.—R. S.—C. P.—J. H. B.—R. S.—J. P.—G. E.—J. R.—R. & Son.—C. G. W.—W. R. P.—T. H. W.—G. & Son.—P. & R.—G. H. (take good advice on the spot. One suggestion would be, admit fresh air from the outside in such a manner that it might be warmed by the steam-pipes as it entered).—W. C. (in type).—H. D. (we are not acquainted with any descendant of Sir William Chambers).

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